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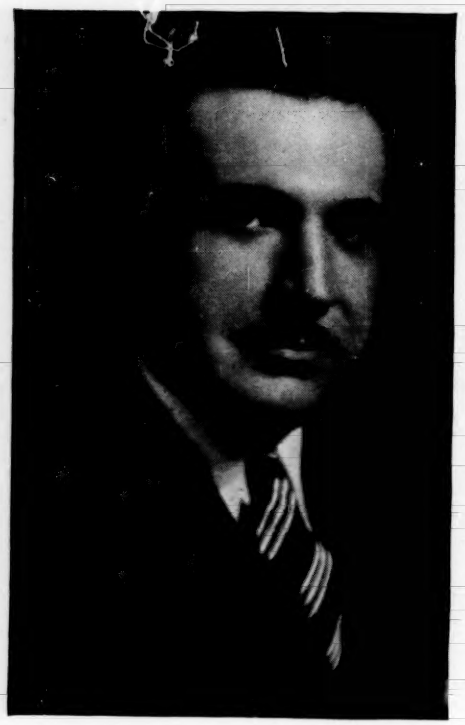

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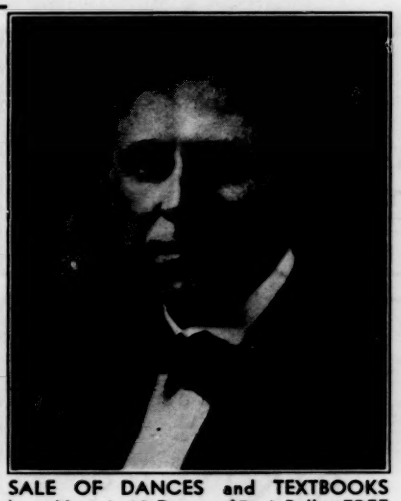

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BALLET—OLD AND NEW

by ANATOLE CHUJOY

ONE of the major faults of the classic ballets was the manner in which they were composed. The composition of ballets, as it was practised in the Russian Imperial Theatre, was the duty of several people attached to the theatre, and the hobby of a few free-lancers.

Someone (usually without too great literary ability) would write a libretto based in most cases on some fairy tale or legend. The libretto would be accepted, and a composer would be commissioned to write the score. In very few cases the composer would be an outstanding or even moderately talented man; generally he would be just another musician in the employ of the state. He would execute his job in a routine manner, without particular knowledge or study, without taste or inspiration.

Next on the scene was the *maitre de ballet.* He would get ready-made music written to a ready-made libretto, and it was his job to fit to the libretto and music, as it were, ready-made dances. Questions of style, plan, unity of design, coordination of music, choreography and decor, sense of proportion and artistic judgment, would interest no one,—at least no one who had anything to say about the production of ballets.

The composer had a bowing acquaintance with the decorator; the costumer had no consideration for the *maitre de ballet;* and the ballerina had little regard for anyone or anything. The *maitre de ballet* had the task of satisfying the ballerina. The rest was easy, because it was done according to an accepted formula. He had to have a *pas de deux* with a *variation* and *coda,* and somewhere in the middle or at the end a *pas d'action,* this last one to afford the ballerina a chance to do some miming, move the action and lend some sense to the story of the ballet. The remainder of the ballet existed only so that the ballerina could show her technique, turn a triple *pirouette,* or do her famous thirty-two *fouettes.*

Between the spectacular dances of the ballerina, to give her time to rest and change, there were indifferent dances, among them a *variation* for the male dancer, or a *ballabile* for the corps de ballet. It was considered best to have the corps de ballet dance to valse time; a valse could occupy a lot of people and a lot of time. Besides, valses could so easily be varied. Give the girls some flowers, and it is *Valse des Bouquets;* give them ribbons and it is *Valse aux Rubons;* sheaves and it is *Valse Champetre,* and so ad infinitum.

The dances would follow each other mechanically, without apparent logical continuity, except to afford the soli and corps de ballet alternating periods of work and rest, time to change, etc.

In spite of this rigid framework of the structure of the classic ballet,—in spite of its shortcomings in music and decor—it was as much a great art in its time as the modern ballet is today. Or, to make it stronger: the modern ballet is a great art today only because the classic ballet was and remains a great art. The classic ballet was dancing *par excellence,* and dancing was all that mattered. That it survives today is the best proof that it is real art, for only real, true art could have survived the turbulent days since 1862, the memorable year the French dancer Marius Petipa, then *maitre de ballet* of the St. Petersburg Imperial Theatre, produced his first great ballet, *La Fille du Pharaon.* This year marks the beginning of the classic ballet in the form it reached our generation.

Think of the number of "movements," "isms," "schools," and trends in dancing that have come and gone during these seventy-seven years; think of the number of trends that have come, gone and been forgotten during the past decade, or even the last five years. Most of them have not left us a single movement, a single pose to be remembered by. But the ballet is still here, still being performed and still being enjoyed by millions.

And even Michel Fokine, who was the first one in modern times to denounce the classic ballet, concedes that at least five of the pre-Fokine ballets should be preserved, and they are: *Giselle, Le Lac des Cygnes, The Sleeping Beauty, La Fille Mal Gardee* and *Coppelia.**

In conceding this, he admits that the whole classic ballet has a right to exist as an art form. His artistic and critical taste dictate to him to accept these five, but his taste is a matter of personal preference, for basically there is no difference between the ballets Fokine prefers and other classic ballets. And it cannot be otherwise, because Fokine, his denunciations of the classic ballet notwithstanding, is as much a logical product of the classic ballet as the modern ballet itself.

The modern ballet rejects that scholasticsm of the classic ballet catechism which demands *ad majoram ballerinae gloriam* a great *pas d'action* in one place, a *pas de deux* in another, a *variation* for the soli in a third place, and a *ballabile* for the corps de ballet in a fourth. It wants to be free to use the classic tradition in a wider sense and not be confined to the too rigid framework of the classic ballet. In modern ballet the ballerina ceases to be the focal centre of the whole composition. Her absolute monarchical reign, as it were, is replaced by a more democratic regime of the ballet as a unit. The ballet, the idea behind it is made supreme, and everything that goes into the creation of the ballet is subservient to this idea.

It is interesting to note that the protest against the rigid forms of the classic ballet,

Aurora's Wedding, simply a setting for the dance, remains a popular member of the classic ballet repertoire

*Arnold L. Haskell, *Balletomania.* New York, 1934.

(*Continued on page* 24)

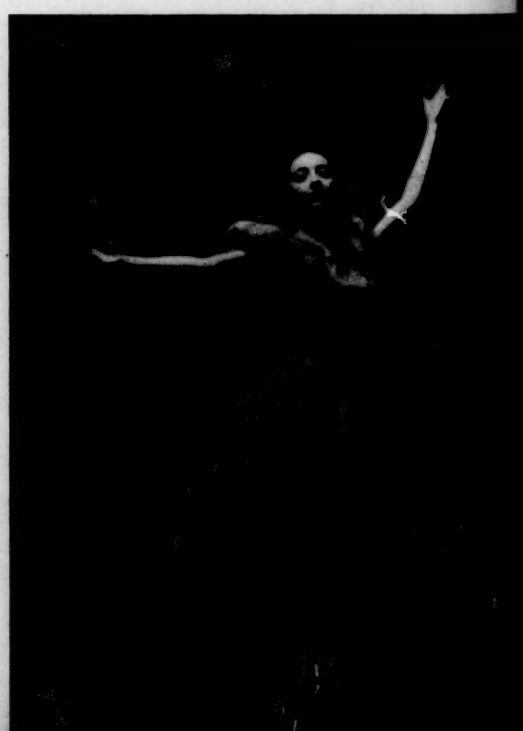
ABROAD AT HOME

The American Ballet, Native Dance Corps, Tours Its Homeland for the First Time

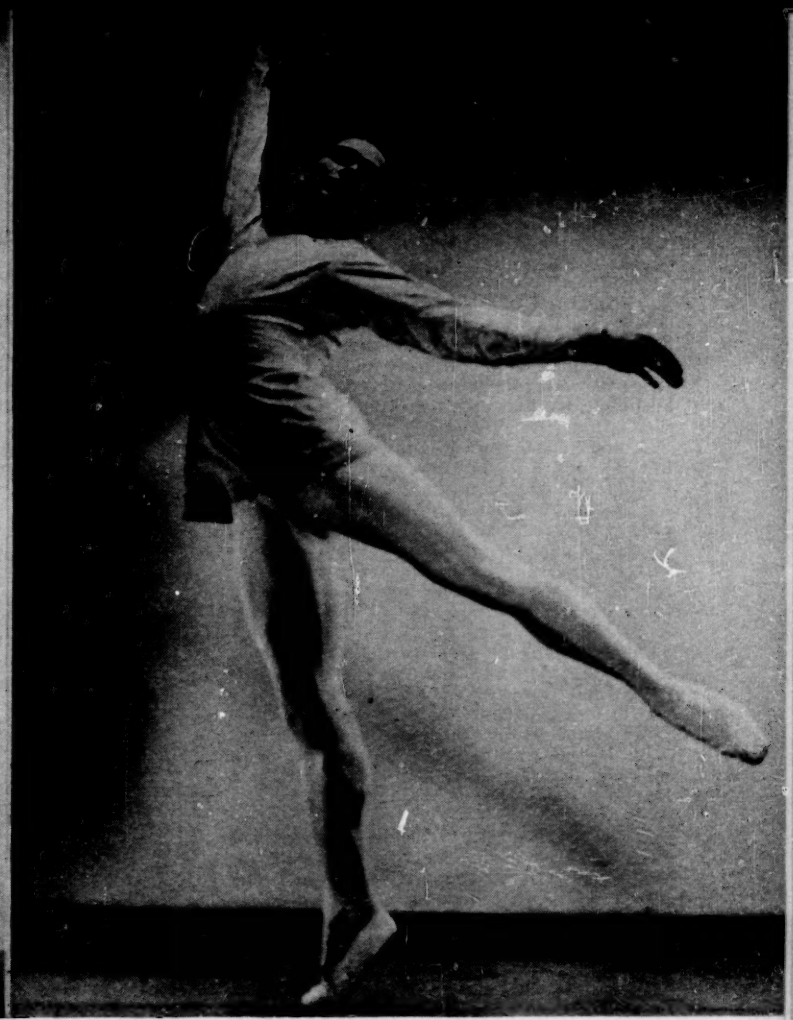
Photography by Paul Hansen

The American Ballet has no stars; roles are interchangeable; a dancer is a soloist one performance and a coryphee the next. Here are some glimpses of the repertoire which will be exhibited to the dance public on the tour now in progress.

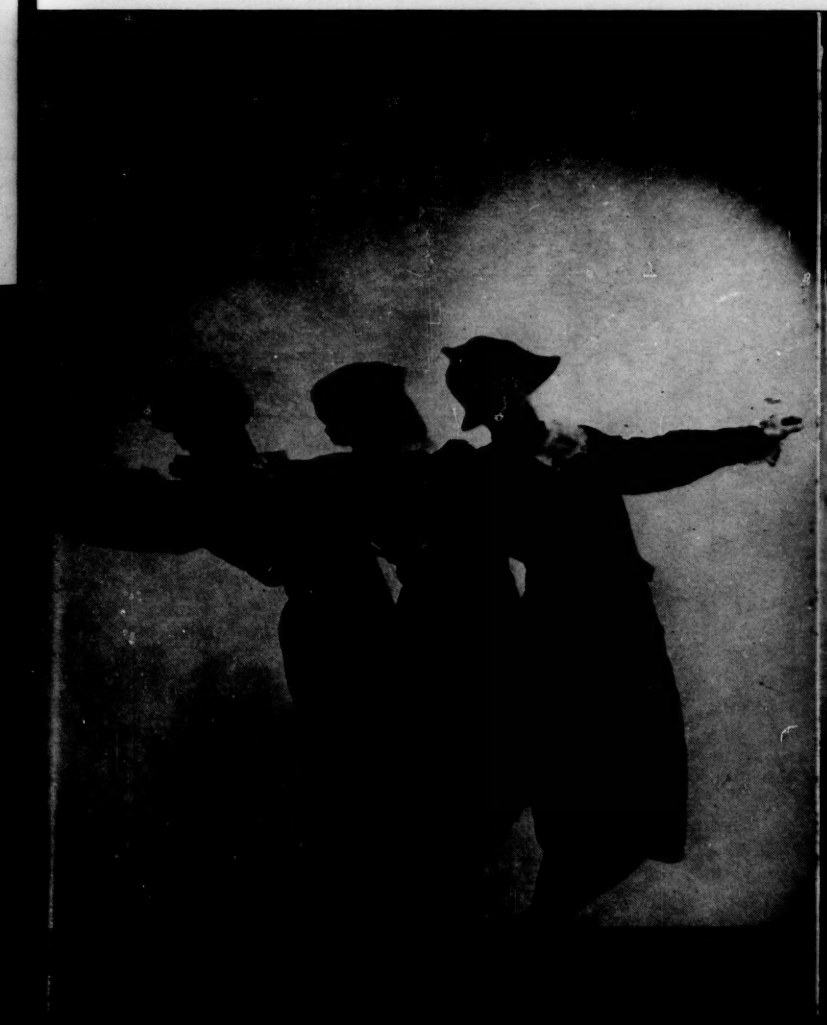
At the top are WILLIAM DOLLAR, ELISE REIMAN *and* HOLLY HOWARD *in Reminiscence. Center are* CHARLES LASKEY *and* KATHERINE MALLOWNEY *in Dreams. Below are* CHARLES LASKEY *and* HOLLY HOWARD *in a pas de deux in Mozartiana. Directly beneath is* ANNIA BREYMAN, *Los Angeles dancer new to the company this season.*



HEIDE VOSSELER *and* HORTENSE KAHRKLYN *in the minuet from Mozartiana*
Mozartiana, by JACK HEILLIG, HORTENSE KAHRKLYN, JOSEPH LEVINOFF



WILLIAM DOLLAR *in a variation from Reminiscence*
WILLIAM DOLLAR *and* ELISE REIMAN *in Transcendence*



THE CALL BOARD

NIGHT CLUBS everywhere seem to be booming, arousing comment by observers on the manner in which people are spending their dollars—freely and gaily, even if, as they spend, they stop to complain about business. If they aren't making it, how can they spend it?

A noteworthy feature is the enormous number of clubs, new and old, in New York and Chicago, lavishly decorated, spending increasing amounts in salaries for entertainment. The type of program offered in New York appears routine: a dance team, a singer, usually husky-voiced girls, and perhaps some other single act for comedy. In the bigger clubs, with large cabaret-type floor shows, the emphasis is on lightly clad young ladies. In Chicago, on the other hand, different types of dancing are offered, with the emphasis there on something that is perhaps not dancing: apple dances, veil dances, butterfly dances, beginning with very little on and ending with less. Next logical step ought to be to begin with nothing, and end up fully dressed as if for a blizzard.

DOROTHY COLPITTS writes from Los Angeles to request publication of a photo of DECOUNTI and ROMAINE, adagio duo which works with bronzed nude bodies. If they read this, will they please send a good photograph? Miss Colpitts would also like to see a photo of DOROTHY DENESE, who does a black panther dance, her body painted a glistening black. She'd like to know how the paint is applied and removed. Will Miss Denise explain?

New York's Municipal Art Committee will present over a hundred drama, music, opera, lecture and dance programs this winter in the auditoriums of fifteen high schools. The dance programs will be in January by EDWIN STRAWBRIDGE, LISA PARNOVA and their group.

GANJOU brothers and JUANITA, adagio quartet, passed through New York this month, on their way to London and Paris from Australia. They have been working abroad for the past two-and-a-half years.

MARY ELIZABETH GLEASON, Cleveland specialist in Spanish dancing, who formerly toured with ITO, is back in Cleveland from Hollywood, filling the local press with knocks on the film center, the home of chiseling, she says. If Miss Gleason went to Hollywood to try for a picture career, it hardly seems wise for her to take out her disappointment in calling names. Lots of other girls haven't made Hollywood at the first crack.

Los Angeles

JOSEPH ACHRON, composer-violinist now teaching in Los Angeles, has just composed the music for a motion-picture ballet, soon to be released. WILLIAM GRANT STILL has also recently completed his latest ballet, *Central Avenue*, based on characteristic but original themes.

The New Dance League, newly formed in Los Angeles, plans a series of lecture-demonstrations for the fall. Tentatively, six are scheduled, to be handled by WARREN LEONARD, NORMA GOULD, BENJAMIN ZEMACH, AGNETA SLANY, LESTER HORTON, MICHIO ITO.

Los Angeles is eagerly awaiting the first appearance in the spring of MARTHA GRAHAM and her group. Dancers here have heard much of her, but few have actually seen her.

FRANCES and ROSEMARY STACK, just returned from concerts in Europe, gave a dance recital in their Altadena home on September 28. The young dancers have added numerous dances to their repertoire, and their audience was enthusiastic. It is expected that they will appear in public concert in Los Angeles soon.

The ballet in the Los Angeles Grand Opera Festival (held at the Philharmonic Auditorium during October) was directed by MAE MURRAY, who is said to have been with the Metropolitan Opera Company.

The Dance Theatre Group of Los Angeles opened its fourth season on October 6, Sunday evening, with the presentation of Prince Modupe and his company of twenty natives in a Nigerian Ballet title *Zunguru*. There was also an exihibit in the foyer of native textiles, knives, drums and African masks, the latter by the sculptress, BEULAH WOODARD.

Chicago

The Villa Venice Revue, directed by ALBERT BOUCHE, is in its second week at the Chicago Theatre. The cast of sixty features ROSITA ORTEGA, Spanish dancer, MILDRED and MAURICE, fantastic tea, RENEE and RAMON, rumba dancers from Cuba, and the BERNARD brothers, pantomimists.

CORRINE, dancer of *Jungle Gold* and *Bird of Paradise* now featured at Vanity Fair, started life as a victim of infantile paralysis, with one leg much shorter than the other. Dancing and swimming brought about a complete victory over this handicap. By the age of fifteen she was dancing professionally, and studying under MORDKIN.

MURIEL KRETLOW reports: DARLENE WALDERS, acrobatic dancer, has gone to Hollywood; FLORENCE MANNERS is the *Blue Venus* in the revue by that name; MARION KINGSTON, rhythm tapper, is featured at the Stevens Hotel. NOLL and NOLAN are at the Cafe Madrid in Milwaukee.

Italy, by R. M. H.

ATTILIA RADICE has severed her connection with the Scala. NIVES POLI has taken her place as *prima ballerina assoluta.* Mme. Radice has opened a school in Milan, and gives occasional performances together with her pupils under the direction of her husband, PAOLO FABBRI, dance critic of the *Corriere della Sera.* A recent appearance was at the recent National Style Show where Italian modistes offer heated rivalry to their Parisian colleagues. Here, as attraction for the buyers, Attilia Radice and her pupils gave several special numbers, among which *The Hairdresser* stood out for its originality. The dancers' costumes were by PALMER (eccentric mother of the well-known actress, KIKI PALMER.)

LA MERI will shortly begin a comprehensive concert tour of Italy. She will go to London after Christmas—(at least so we heard before the rumors of wars were afloat).

Italian papers report the success of LA ARGENTINITA in South America, and speak also of the coming concerts of ARGENTINA in the capitals of that continent.

Terrace Gardens, Chicago, is finding this troupe of pretty dancers, trained by VIRGINIA O'BRIEN, *an important part of their nightly floor show. Miss O'Brien also conducts her own school in the Windy City*

DO YOU KNOW YOUR DANCING?

1. Which is the oldest national organization of dancing teachers? Which is the largest?
2. Who is Rudolf von Laban?
3. Who is Cyril W. Beaumont?
4. What girl tap dancer has just made a sensational hit in her first big picture? What brother-and-sister team, whose father is a well-known Florida dancing teacher, is a hit in the same picture?
5. What nation, more active in the dance than any other, is the only leading country not represented in the annual ballroom championship competitions held in Paris every Spring?

Turn to Page 24 for Answers

DANCE EVENTS REVIEWED

Critiques and News

by

JOSEPH ARNOLD KAYE

Carlos de Vega and Sarita, Town Hall, N. Y., September 23-24.

Mr. de Vega danced with Carola Goya some years ago and then retired to devote himself to business. Sarita is unfamiliar to concert goers. She is an American, and relative of the novelist, Du Bose Heyward (author of *Porgy*) who wrote an enthusiastic program note for these concerts.

It was Sarita who stole the show. It was really a show, not a recital of dance compositions. Sarita is very pretty and is gifted with a figure that lends itself beautifully to Spanish-type curvatures. She was alluring in the dances and it seems strange that she has not found her way into a revue or good club. In professional language, she has what it takes.

As an interpreter of Spanish dances she is fairly gratifying. Her technical equipment is good, and her castanet work is particularly commendable. What is lacking to make her acceptable as a recitalist is the authenticity which is given by the land at birth, and an artist's comprehension. Both qualities are difficult to define. Native authenticity, as in the case of Spanish dancing, is something extremely simple. You realize its presence instantly and you can lean back in your seat, comfortable in the knowledge that what you are witnessing is in safekeeping. Yet there is nothing essentially spectacular about it. Sarita, and other dancers like her, make Spanish dancing much more spectacular. And this is the great objection to non-Spanish Spanish dancers—as well as some Spanish dancers bent on pleasing foreigners. They inject, through ignorance or intent, a theatricalism which creates artificiality, and often vulgarity. Sarita was to some extent guilty of the last transgression. There was too much self-conscious coquetry, too much strutting of the more obvious elements associated with the Spanish dance.

However, these faults would only improve Sarita for theatre audiences.

De Vega gave the impression of a sincere dancer, but he is without color and his performance has a dull character. He suffered especially beside his extra-glamorous partner.

Teachers of Spanish dancing in this country should work out some compromise with their pupils. It is next to impossible to make an authentic Spanish dancer out of a non-Spaniard. When the student intends to use the Spanish dance for revue work the teacher may forget strict principles, for neither producer nor audience demand authenticity; in fact, authenticity for them would be a distinct handicap. But the student with concert aspirations, or sincere aims, will find herself in difficulties. Yet the Spanish dance could well be used as a factor in a composition. The dancer might extract some elements from the Spanish dance and use them for building a non-indigenous work. The *jota,* for example, might well be incorporated in a dance of exuberant, exultant intent. The spirit and movements of the *flamenco* dances could give a brilliant point to compositions of a flamboyant or an arrogant character.

Jose Limon in Heart-Beat, *an episode from the presentation,* Manhattan, *Radio City Music Hall, Week of September 26.*

This item, produced by Leon Leonidoff, gave a visual impression of the symbolic heart of the metropolis, a huge arrangement of levers operated by a Mephistophelian figure. Now one lever springs a robbery and murder in a bank, now one throws two automobiles into a collision. Jose Limon, usually associated with Charles Weidman, danced this figure.

Being so definitely illustrative, Limon was limited in what he could do. But even so he seemed rather futile. This little piece served to prove again that the modern dance—called *modern* or *contemporary* dance for want of better terms—is not at the service of the dancer for all purposes. All Limon could accomplish was various leapings and body patterns in an effort to give an impression of his subject. Without the help of the scenery and gadgets and program label the audience would not have obtained the impression he desired. It couldn't in the least have known what he was up to. Whether the movements in themselves would have given pleasure is another matter. So many modern dancers do not leave their audiences with the freedom to appreciate their work as pure dance. They attach very precise titles to their compositions, and the audiences must react to the stated subject.

Limon is a dancer in whom this commentator has placed much hope. He is a disciple of Weidman, and has absorbed a good many of his characteristics, but there is also an individual strain in his dancing which has grown more marked lately. His movements are freer than those of Weidman, whose highly stylistic manners are often in the way of his compositions. This *Heart-Beat,* however, was no work in which Limon could show progress.

Vladimir Valentinoff, Heckscher Theatre, N. Y., October 14.

It would not be far wrong to call Valentinoff a problem child in dancing. He is very young: only sixteen. He has both talent and a finely supple body,—two requisites, clearly enough, of a good dancer. But he has also a seemingly overwhelming ambition and a notion that he is a fully developed artist. This urge and notion brings him to give recitals and undertake professional engagements at a time when he should be humbly studying and working in a subordinate capacity with whatever ballet group will have him. The things he attempts and the way he does them are amazing. At this Heckscher Theatre recital his program took in *Ase's Death, Impressions of the Circus,* an excerpt from the Soviet ballet, *The Red Poppy,* a *Revolt,* a *Spirit of the Chimney,* a *Dance of the Madman.* This catholicity alone should be enough to damn him, but he is also stricken with an excruciating sense of drama and cannot naturally escape his youth. The result is more than often burlesque.

Valentinoff has received praise from leading dance teachers and has been favored with opportunities to appear before the public. He should justify his good luck by permitting himself to grow up.

Paul Haakon and Nina Whitney in At Home Abroad, *revue; Winter Garden, N. Y.*

Judging from the opinions of the drama critics (who review musical shows and consequently any dancers who may be part of them) Paul Haakon is the most popular male exponent of dancing in America. Those who have professional interest in dancing, or claim to have some understanding of the art, are

(*Continued on page* 28)

POLLY KORCHIEN *and* DEAN GOODELLE, *modern dancers who make their first New York appearance this season October 20 at the Guild Theatre. Shalitt photo*

BALLET—TECHNICALLY SPEAKING

by

ANATOLE CHUJOY

A resume of the performances of the Ballet Russe de Monte Carlo at the Metropolitan Opera House, New York, October 9-20.

THIS season's opening bill of the Ballet Russe brought the *Three-Cornered Hat, Scheherezade,* and *Aurora's Wedding.* From the point of view of this department *Scheherezade* was the most significant contribution of the evening, because it was shown to us in a form America had not seen before. Massine changed quite a few details in Fokine's choreography, eliminated certain things and restored others. By doing so he revitalized this beautiful ballet, imbued it with a new enchantment, gave it a new brilliancy.

The elimination of the *pas de deux* of Zobeide and Schariar (which did not appear in Fokine's original production but was added by him later) helped a great deal toward the smoothness of the continuity, which used to lag at the beginning. The restoration of the blackface make-up of the slaves gave the ballet a tremendous force, particularly in the scene of the orgy. The very entrance of the slaves, their crawls and leaps to the women of the harem, the erotic embraces, the scenes between Zobeide and the Favorite Slave—all this was enhanced, intensified, and electrified by the fact that the slaves appeared as Negroes. The scene of Schariar's unexpected return gained much by the change Massine made in the grouping and action of the *corps de ballet.* There were a number of minor changes brought about by Massine which were equally interesting, but lack of space makes it impossible to go into all the details.

It was a pleasure and privilege to have seen once more Lubov Tchernicheva in the part of Zobeide. A *role d'action* rather than a dancing part, it suits admirably Mme. Tchernicheva's temperament and affords her the opportunity to show her talent not only as a dancer, but as a mime as well. She is an emotional actress of exceptional merits, and reminds us very much of another great interpreter of Zobeide, Tamara Karsavina. Although Mme. Tchernicheva showed a slight tendency to overact at the initial performance, she corrected it during the second and subsequent performances.

Yurek Shabelevsky was magnificent as the Favorite Slave, bowing only to Nijinsky in the brilliancy of his performance, if that. His leap from the top of the staircase, terminating in a *grand plie,* was a masterpiece. He remained in the sitting position as immobile as if he never did the leap. Equally great was his dying scene. His turn on the shoulders and, following that, the paroxysms of agony, could hardly be better executed.

Vania Psota as the Eunuch showed a very fine aptitude for comical acting. He was funny without having to resort to artificial means, as, we are sorry to say, most New York performers of this part do.

The original settings and costumes by Leon Bakst and the spaciousness of the Metropolitan stage added much to the general melioration of Massine's production.

Aurora's Wedding remains, as it always will, the grandest classic *divertissement.* And small wonder, it was created by Petipa and arranged for the Diaghilev Ballet by Bronislava Nijinska. Add to it the music by Tchaikovsky, the scenery by Bakst and the costumes by Benois, and you have a collaboration little short of perfection. The Ballet Russe gave *Aurora's Wedding* with its full trimmings. Irina Baronova, who danced the part of Aurora, rendered a superb performance. Her *pas de deux* with Roman Jasinsky as Prince Charming was a worthy culmination of this enthralling and technically most difficult ballet. In this greatest of all *pas de deux,* Baronova not only displayed a brilliant technique, but showed a sparkle of genius so very few dancers possess. Her *arabesques* were an unbroken line of beauty; her *pirouettes* deft, precise, even, and free of strain; her *jetes* wide and graceful. Work on the *pointes* is Baronova's domain, and there are few dancers at the present time who can equal her in classic dancing. Baronova has not only a superb technique, but carries in herself a classic tradition which most dancers do not even understand, and which is difficult to explain. One should observe her in the Fifth Variation of *Aurora's Wedding,* and then in the *pas de deux,* and the tradition will become apparent. The mere fact that the Variation is an *allegro,* and the *pas de deux* an *adagio* changes Baronova's style of dancing and her very approach to the numbers. We see two Baronovas—an *allegro* and an *adagio* —yet she performs the same *pas,* the same *attitudes* and *arabesques.* Roman Jasinsky proved to be a very adequate partner as Prince Charming.

The Blue-Bird *pas de deux* was danced by Tatiana Riabouchinska and David Lichine. Riabouchinska is light and graceful; her technique is flawless, although she may not yet have achieved the brilliancy this very difficult *pas de deux* requires. The spirit and acting she manages to introduce into her dance, however, fully compensate for this shortcoming. David Lichine was above criticism, especially in his variations. His *entrechats* were not only short, swift and precise (one would expect it from a dancer of Lichines' calibre), but they were also extraordinarily clear, definitely visible. One could actually see the braiding and unbraiding of his legs. His second *entree,* which consists of a series of *cabrioles* and *entrechats,* was brilliant and effortless; so effortless, as a matter of fact, that only the repetition of these *pas* could convey to the audience the technical difficulty of the dance and the mastery of its execution. Lichine possesses, probably, the highest elevation of any dancer in the Ballet Russe troupe, and he had ample opportunity to show it. His *jetes* and *pirouettes en l'air* are beautiful of line, forceful of nature and graceful of execution. His series of *entrechats-huit* which end his variation gave a very fine impression of a bird taking off to fly. The *pas de deux* proper showed him as a graceful *cavalier noble.*

Tamara Toumanova danced the Third Variation and displayed an excellent technique in addition to her mimetic talents. She has an unusual sense of rhythm, and she knows how to make use of it even in a conventional classic variation. A whimsical shrug of the shoulders, a coquettish toss of the head, an ironic *rond de jamb en l'air,* and you get a complete and delightful picture of the ever-feminine.

Space permits us but to mention Edna Tresahar, Vera Nelidova and Tamara Grigorieva in the First, Second, and Fourth Variations, respectively; Vera Zorina, Olga Morosova and Paul Petrov in *Florestan and His Sisters;* Lisa Serova and Jean Hoyer in *Little Red Riding Hood;* Eugenie Delarova, Tatiana Chamie and Vania Psota in *The Porcelain Princesses;* and Yurek Shabelevsky, Marian Ladre and Narcisse Matouchevsky in *The Three Ivans.* The last named were particularly fine in this spectacular but antiquated number.

In *The Three-Cornered Hat* Lichine has very little to do as the Corregidor, and his talent is wasted in comical acting and dancing. Heavy make-up and a cumbersome costume do not add to his wonted lightness and agility. Toumanova does some beautiful and convincing acting, and Massine excels in his Spanish solos and *pas de deux* with Toumanova. There is many a Spanish dancer who could learn something about Spanish dances from Toumanova and Massine. As a ballet, *The Three-Cornered Hat* suffers by comparison with other creations of Massine and other ballets in the Ballet Russe repertoire.

Cotillon is a ballet by George Balanchine, and one of the finest the present *maitre de ballet* of the Metropolitan Opera and American Ballet ever created. Although based on the classic tradition, *Cotillon* has a style of its own. It is ironic in content and unorthodox in structure and form of the various separate dances. There are some beautiful groupings for the *corps de ballet,* which are enhanced by the pastel-colored costumes by Christian Berard. The *adagio* of Vera Zorina (Fate) and Paul Petroff is as thrilling as it is unconventional. Lichine's Jockey Dance tops all of his other many dances (Hats, Spaniards, etc.) and his *grands jetes* over the barriers are high and wide and forceful, as would be expected of this talented dancer.

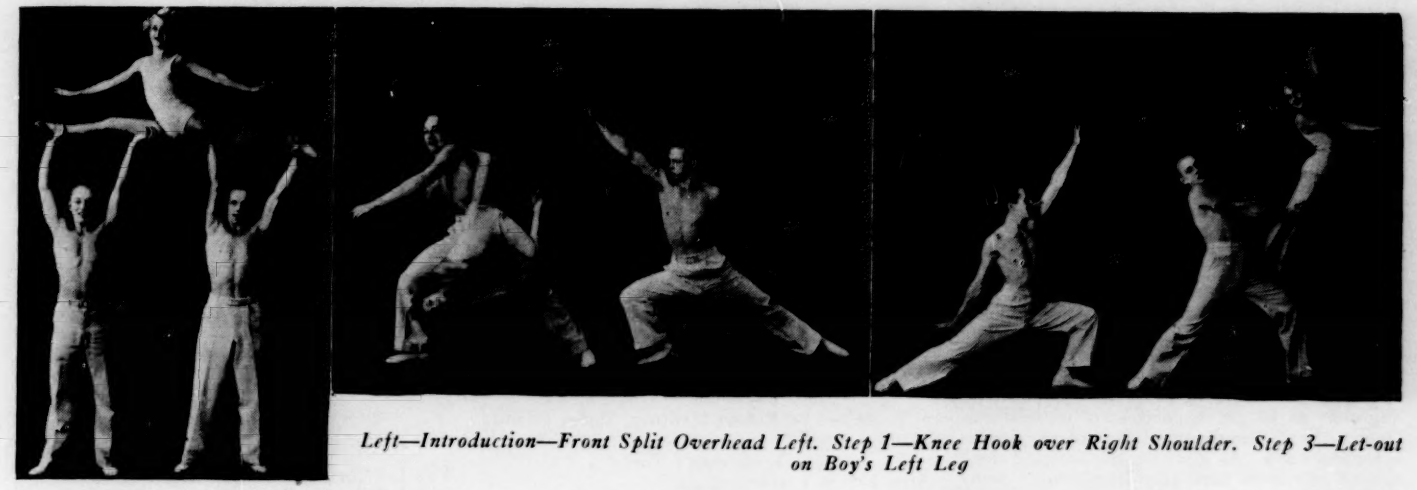
Riabouchinska was light and vivacious as the Conductress of the Dance, and Vania Psota, who substituted for Shabelevsky at the performance witnessed, did well as the "late" Conductor of the Dance. Toumanova took the honors for her fine acting, grace of the incidental dances, and particularly for her thirty-two *fouettes* in which she interjected double and triple *pirouettes sur le cou-de-pied* in the final *grand rond.*

On the same bill with *Cotillon* (the second program of the season) the Ballet Russe gave *Thamar* and *Union Pacific.*

Thamar is one of the less important ballets of Fokine. It is built on the style of *Scheherezade,* but lacks the fervor of the latter. Balakireff's music is also much less inspiring than Rimsky-Korsakoff's. *Thamar* is pantomime-ballet at best, and it affords very little opportunity for dancing. The only outstanding number is the *pas de deux* of Thamar (Tchernicheva) and the Prince (Massine), and even that is unimpressive. Tchernicheva showed once again that she is a fine emotional actress, and Massine did the best he could with a very weak part. His great talent as a dancer is wasted in this ballet. Bakst's colorful scenery and costumes had to bear the burden of recompensing the public for the shortcomings of the ballet, and they did it exceedingly well.

Beginning with this issue, Mr. Chujoy, ballet critic and commentator, will analyze the technical aspects of the ballet. His writing is not intended as general criticism, but it performs the special function of technical analysis for the guidance of dancers and teachers. Mr. Chujoy will also contribute special articles on the ballet from time to time, the first of which appears on Page 7 of this issue.

(*Continued on page* 31)



Left—Introduction—Front Split Overhead Left. Step 1—Knee Hook over Right Shoulder. Step 3—Let-out on Boy's Left Leg

TRIO ADAGIO

Arranged by
GRACE BOWMAN JENKINS

Photographs by Theatrical Studio, Chicago; posed by Evelyn Maxey, Leonard Albert and Eldon Bissey

Music: *Valse Bleue,* by A. Margis, rearranged by M. L. Lake. Play through to 2 M. beyond coda sign, omit trio, go to beginning, repeat to coda sign and play coda.

Introduction

Offstage, boys lift girl to front split overhead. No. 1 has R hand at girl's R ankle, his L hand under R thigh; No. 2 has L hand on girl's L ankle, his R hand on L thigh. Girl's arms in 2nd position.

6 M.

I.

Take 10 steps to stage C, where boys face fwd., girl in front split overhead facing R. No. 2 lets go of girl's leg and she drops to knee hook over No. 1's R shoulder. No. 1 holds to girl's R ankle and as she swings down she flexes L knee. No. 1 swings L arm under girl's chest and slides her to front fish. No. 1 throws girl out to arabesque on R ft.; she does a degager fwd. onto L ft. while No. 1 takes girl's R hand in his R, her L hand in his L.

16 M.

2.

Girl turns to L stage. Step L, developper R, run R, L, R. Repeat again. 4 pas de basques, starting with R ft., around No. 2, who lifts her in glide arabesque on turn to L (No. 2 places hands on waist for lift), puts girl in front and lifts her in glide arabesque on turn to R. Returns her to floor in front. Girl does inward pivot turn and falls back to backbend over boy's L arm. Boy lunges fwd. on L, R arm in 2nd position. Girl's L knee is flexed, arms crossed over chest.

16 M.

3.

From boy's L side, girl does a tour jete back to No. 1, who catches girl underneath her body with both hands and carries her on around his R shoulder, feet first, by rolling her across his back to L shoulder into seat on L shoulder. No. 1 lunges fwd. on L, girl then stands on L thigh and does let-out in this position. Hold. Girl falls to back fish, arms crossed over chest. Girl puts hands to floor and finishes back walkover.

16 M.

4.

Girl does step turn to in front of No. 1, who lifts her to Buddha position overhead. Hold. Turn to face L stage. Girl is let down to standing position on boy's chest. No. 1 holds girl at ankles; she does back bend. No. 1 steps fwd. and throws girl to No. 2 in front fish. No. 2 puts her in arabesque and girl runs to L stage as boys move to R stage.

16 M.

5.

Girl does tour jete to No. 2 front fish, shoulder roll to seat on No. 2's shoulder, girl's R knee in flex. Hold. Girl drops to front fish. No. 2 places her on floor. No. 2 puts R hand at girl's waist and L hand at her L ankle, lifts her to a one-arm lift overhead facing R stage. No. 2 throws her to No. 1 in front fish.

16 M.

6.

Girl puts hands on floor, does front walkover and runs to R stage. Boys face girl. Girl runs to No. 1, steps in his locked hands with L ft., No. 1 throws girl overhead to No. 2 in front fish, No. 2 puts girl in arabesque. As girl runs to L stage, both boys move to R stage; No. 1 faces front, No. 2 faces girl. Girl faces boys and runs to in front of No. 2 who lifts her at knees and throws girl back overhead to front fish to No. 1.

16 M.

7.

No. 1 puts girl down, boys face R stage. No. 1 picks girl up face down, her head over his L arm. No. 1 does plie and tosses girl back overhead to No. 2. Both boys turn to face L stage. No. 2 tosses girl back to No. 1.

(*Continued on page* 30)

Step 5—One-arm Lift Overhead. Step 8—Handstand on Boy's Right Thigh. Step 10—Front Loop-the-Loop Position

THE BALLROOM OBSERVER

A Forum of the Social Dance Conducted by THOMAS E. PARSON

WITH press time for THE AMERICAN DANCER only a few hours away, and up to now not a single line written for and by this department, we are going to fall back upon the time-honored prerogative of all columnists and use our mail bag.

The very first letter I see,—it came this morning and naturally is on top of the heap,—is from a youngster in Binghamton, N. Y. He states very clearly that he is starting a ballroom dancing class this month at no cost to the pupils for the simple reason that: (1) it will be the first class he has ever handled; and (2) he wants to play up the publicity angle so as to get a good start in business. Quotes he: "Binghamton is not a dance-conscious town. As a whole, the dancing done around the spots here is quite slumpy. Some 95% of the people never heard of the *Westchester, Lindy Hope* or *Shag,* which have been enjoying an immense popularity in New York City."

And now comes a statement which, to this observer, covers a tremendous amount of territory and is certainly chock full of sound logic. Perhaps I am wrong, but read it for yourself: "My ideas as present are: (1) to organize as many classes as possible on a percentage basis with the ballroom or floor that I am lucky enough to sell the proposition to; and (2) to promote interest in the high school, which should provide a large turnout if properly handled; and (3) to sell my name to the people. I have decided to specialize in just ballroom work, because the other studios here are far behind in this phase!"

I think comment on this letter should be deferred until teachers in Binghamton have had time to digest its contents, at which time I shall be glad to hear from them.

Here we have a bunch of clippings from the Chicago *American,* setting forth in detail the progress of the *Veolanda.* Contests have been held in the Aragon Ballroom in Chicago, and prizes awarded to various couples, whose pictures were displayed in emulation of Veloz and Yolanda. What this department would like to ascertain is whether or not the *Veolanda* is actually taking hold of the dancing public, or just merely of a few sharpshooters. A full and complete description of the *Veolanda* will appear in these columns—if ever one is available.

Comments have been many and varied on the report of the AMERICAN DANCER INSTITUTE'S COMMITTEES ON BALLROOM DANCING, published here last month. As more are expected, and rightly, the opinions will be deferred until later. Ballroom teachers owe it to themselves to make sure that these findings are in accord with their views, since some standardization of terms and phrases used in teaching would alleviate much of the misunderstanding in this branch of work, especially where the written description is concerned. There seem to be as many systems as there are teachers who write them.

Here is a letter calling me to task for not having included ballroom dance routines in the last two issues. Margaret Mantle Stookey, of St. Charles, Mo., voices very well the tone of several other letters when she says, "I missed the ballroom routines in the August number. I hope there will be at least one every month in the future, as I use them regularly in my classes."

This month's offering includes a fox trot and a tango, both described in a style which has received very favorable comment during the past few months. If this particular style meets with your approval, please say so. If not, ditto. We are trying to find a practical solution to a problem of long standing.

On your toes, everybody! I hope you like these two:

A Fox-Trot Novelty

Presented by Robert Hefftner, Staten Island, N. Y.

Gentleman's Part

Step L F to L side	1
Close R F to L F transfer weight to R F	and
Step L F to L Side	2
1/4 Turn to R step back on R F	3
Step back on L F	4
	1 M.
1/4 Turn to R step R F to R side	5
Close L F to R F transfer weight to L F	and
Step R F to R side	6
Step L F behind R F	7
Transfer weight to R F	8
	1 M.
	2 M.

Lady's Part

Step R F to R side	1
Close L F to R F transfer weight to R F	and
Step R F to R side	2
1/4 Turn to R step forward on L F	3
Step forward on R F	4
	1 M.
1/4 Turn to R step L F to L side	5
Close R F to L F transfer weight to R F	and
Step L F to L side	6
Step R F behind L F	7
Transfer weight to L F	8
	1 M.
	2 M.

The previous combination may be repeated as many times as desired. Gentleman makes 1/2 turn on first count when repeating.

Gentleman's Part
Semi-open position

Tap L F forward	1
Step L F forward	2
Tap R F forward	3
Step R F forward	4
	1 M.
Step L F over R F	5
1/4 Turn L step backward on R F	6
Step backward on L F	7
Transfer weight to R F	8
	1 M.
	2 M.

Lady's Part

Tap R F forward	1
Step R F forward	2
Tap L F forward	3
Step L F forward	4
	1 M.
Step R F to R side	5
1/4 Turn L step backward on L F	6
Step backward on R F	7
Transfer weight to L F	8
	1 M.
	2 M.

Gentleman's Part
Semi-open position

Tap L F forward	1
Step L F forward	2
Tap R F forward	3
Step R F forward	4
	1 M.
Step on L heel forward, toe pointing in	5
Transfer weight to R F turn L toe out	6
Step L F backward	7
Close R to L F transfer weight to R F	8
(Repeat)	
	1 M.
	2 M.

Gentleman's Part

Tap L F forward	1
Step L F forward	2
Kick R F forward	3
Hold R F forward	4
	1 M.
Step R F backward	5
Close L F to R F weight on L F	and
Step R F backward	6
Step L F behind R F	7
Transfer weight to R F	8
(Repeat)	
	1 M.
	2 M.

Gentleman's Part
Conventional Position

Step L F to L side	1
Close R F to L F transfer weight to R F	and
Step L F to L side	2
Open Position	
1/4 Turn to R step back on R F	3
Step back on L F	4
	1 M.
1/4 Turn to R step R F to R side	5
Close L F to R F transfer weight to L F	and
Step R F to R side	6
Step L F over R F	7
Transfer weight to R F	8
	1 M.
	2 M.

Lady's Part
Conventional Position

Step R F to R side	1
Close L F to R F transfer weight to L F	and
Step R F to R side	2
Open Position	
Step L F forward	3
Step R F forward	4
	1 M.
1/4 Turn R step L F to L side	5
Close R F to L F transfer weight to R F	and
Step L F to L side	6
Bend both knees to R side	7
Swing bent knees to L side	8
	1 M.
	2 M.

Tango Variations

Presented by The Bassoes, New York City.

1.

Step fwd on L F	1–2
Step fwd on R F	3–4
Step fwd on L F	5
Step to right side on R F	6
Draw L F up to R F	7
Hold	8
Step fwd on L F	1–2
Step fwd on R F	3
Step to left side on L F	4

Cross R F over L F, open position	5–6
Turn L, on balls of both feet	7–8
Cross L F over R F	1
Step to R. side on R F	2
Draw L F up to R F	3
Hold	4
Step fwd on L F	5
Rock back on R F	6
Cortez on L F	7–8
Step fwd on R F	1–2
Bring L F up to R F	3
Step fwd on R F	4
Rock fwd on L F	5–6
Step to right side on R F	7
Draw L F up to R F	8

2.

Step fwd on L F	1–2
Step fwd on R F	3–4
Step fwd on L F turning left	5
Step to right side on R F	6
Cross L F in front of R F, turning left	7
Hold	8
Step fwd on R F, turning left	1
Step to left side on L F	2
Close R F up to L F, turning left	3
Hold	4
Cortez on L F	5–6
Step fwd on R F	7
Draw L F up to R F	8
Step fwd on L F	1–2
Step fwd on R F	3
Step fwd on L F	4
Step to right side on R F	5

TRUCKIN'

This is the Harlem rhythm sensation which has now proven its interest as a dance form. Next month *The Ballroom Observer* will present a ballroom version developed by Thomas E. Parson and Bernie Sager, and a tap version by Bernie Sager.

Draw L F up to R F	6
Step to left side on L F	7–8
Cross R F over L F, open position	1–2
Cross L F over R F	3
Step fwd on R F	4
Cortez on L F	5–6
Step fwd on R F	7
Draw L F up to R F	8

3.

Step fwd on L F	1–2
Step fwd on R F	3–4
Step fwd on L F	5
Rock fwd to R F	6
Cortez on L F along partner's R side	7–8
Step fwd on R F	1
Step to left side on L F	2
Cross R F over L F, open position	3–4
Step fwd on L F	5
Step to right side on R F	6
Draw L F up to R F	7
Hold	8
Step fwd on L F	1–2
Step fwd on R F, along side partner's right side	3
Step fwd on L F	4
Step fwd on R F, turning right	5–6
Step fwd on L F, along partner's left side	7
Step fwd on R F	8
Step fwd on L F, turning left	1–2
Step fwd on R F, along partner's right side	3
Step fwd on L F	4
Step fwd on R F, turning right	5–6
Stamp L F, stamp R F	7
Point L F fwd	8

4.

Step to left side on L F	1–2
Cross R F over L F, open position	3–4
Turn left on balls of both feet	5–6
Reverse cortez, fwd on L F	7–8
Step fwd on R F	1–2
Turn on ball of R F to right	3–4
Step to left side on L F	5–6
Draw R F up to L F	7
Hold	8
Step to left side on L F	1–2
Cross R F over L F, open position	3–4
Right pivot on L F	5
Right pivot on R F	6
Cortez on L F	7–8
Turn on ball of L F to left	1–2
Step fwd on R F	3–4
Hold, leading partner in front	5–6
Cortez on L F	7–8

D. T. B. A. BULLETIN

AT THE meeting of the Dancing Teachers' Business Association of New York, Inc., held October 7 in the Chalif Studios, New York City, THE AMERICAN DANCER was adopted as official organ of the organization. Henceforth, therefore, news of the Association will appear under a separate heading, as above.

On October 7, the following teaching program was presented: Johnny Mattison, tap; Karl W. Peters, limbering and stretching; Mr. and Mrs. Bassoes, ballroom.

Forty-one new members were taken in, making a total of a little over a hundred and twenty-five members in good standing. This figure includes the associate members in North Carolina, Delaware, Pennsylvania, New Jersey, Connecticut, Massachusetts, Indiana and Nebraska.

The election of officers resulted in the return to the presidency of Thomas E. Parson, with the rest of the posts as follows: First Vice-President, Marion Howell, Brooklyn; Second Vice-President, Joseph Auerbach, New York City; Secretary-Treasurer, Robina Swanson, Mineola, L. I.; Five Year Director, Mildred Drewes, Richmond Hill, L. I.

The following committees were appointed: Advertising Censorship, Cedric Lindsay, Flushing; Membership, Margaret Burton, Brooklyn; Grievance, Robert Hefftner, Staten Island; Entertainment, Johnny Mattison, New York City; Reception, Laurice Anderson, Irvington, N. J.; Sergeant-at-Arms, Frank Howell, Brooklyn.

President Parson reported to the meeting the outcome of the Association's protest against the new amusement tax law in Pennsylvania, on behalf of its members in that state. This tax exempted certain educational types of schools, including music, but allowed the tax to be levied against dancing schools. The Association issued a call for a protest meeting to which all dancing teachers in Pennsylvania were invited, to be held in Harrisburg on October 13. It was planned to take over a teaching faculty, in addition to organizing a strong protest by dancing teachers against the unfair tax.

The wording of the act in question, is as follows:

And all sums of money that may be paid to any person on account of instructions or lessons in dancing, or any sport taxable as an amusement under this act, shall be taxable on the basis of one cent for each twenty-five cents or fraction thereof paid for such lessons or instructions. However, any sum of money paid on account of music lessons of any kind shall not be taxable.

Meanwhile the following letter was written:

September 30, 1935.

John C. Morlock,
Chief of Stamp and Amusement Taxes,
Revenue Department,
Harrisburg, Pa.

Dear Sir:

I am in receipt of copies of Act No. 183 and Regulation No. 10. I have also received from other sources a copy of the Amusement Tax Regulations, and upon study of the latter I find it the duty of this organization to call your attention to the following:

In Section 13, paragraph 6 of the Regulations, I find that "education includes musical education, and also physical education." Also, in Example 1 of the same part it states that "a private school operated for the profit of its proprietors is not an educational institution." Now, in my opinion, a person who teaches music, and who accepts a fee for same should be liable under this act just as much as a person who teaches dancing.

This organization is composed of members in several eastern states, including Pennsylvania, and since we have no other alternative than to look into this matter for our Pennsylvania members, I shall appreciate your explanation as to why the dancing teachers have been included and not other private teachers.

Trusting that I may have your answer at the earliest possible moment, so that I can pass that information on, I am

Very sincerely,
THOMAS E. PARSON,
Pres. D. T. B. A., Inc.

To this letter, the following reply was received:

October 4, 1935.

Mr. Thomas E. Parson,
President D. T. B. A., Inc.,
113 West 57th Street,
New York, N. Y.

Dear Mr. Parson:

The Department of Revenue has decided that they will not tax the teaching of dancing under the Amusement Tax Act (Act 183).

This ruling, however, is limited to schools where they actually teach dancing.

Very truly yours,
JOHN C. MORLOCK, Director
Stamp and Amusement Taxes
For: Harry E. Kalodner
Secretary of Revenue

It was therefore unnecessary at this time to hold the protest meeting, and accordingly a notice was sent to all Pennsylvania teachers, explaining that the unfair tax had been eliminated because of the threatened opposition of dancing teachers. Meanwhile a close watch will be kept on developments, so that, if the administration of this tax law should still be found to discriminate in any way against dancing teachers, opposition can still be organized.

The Association last month backed up Jack Manning in his protest against the use of his name in advertising run in Akron, Ohio, newspapers, by Johnny Malone, who used the phrase "formerly head instructor . . . for Jack Manning, leading New York dancing school." Mr. Manning wrote Mr. Malone, and also the President of the Cleveland-Ohio Association, asking that the use of his name be discontinued at once, as Mr. Malone was never employed by him as an instructor, though he had once been in charge of a stage unit for the Manning studio for a few weeks.

The next meeting of the D. T. B. A. is November 3, and it will be devoted largely to Truckin'. The teaching program will present Lois Pond in the tap version, Robert Hefftner in the ballroom version, and Marion Howell in musical comedy.

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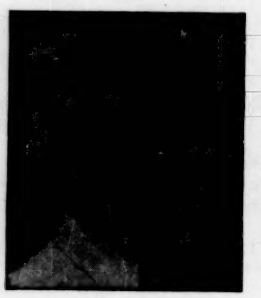

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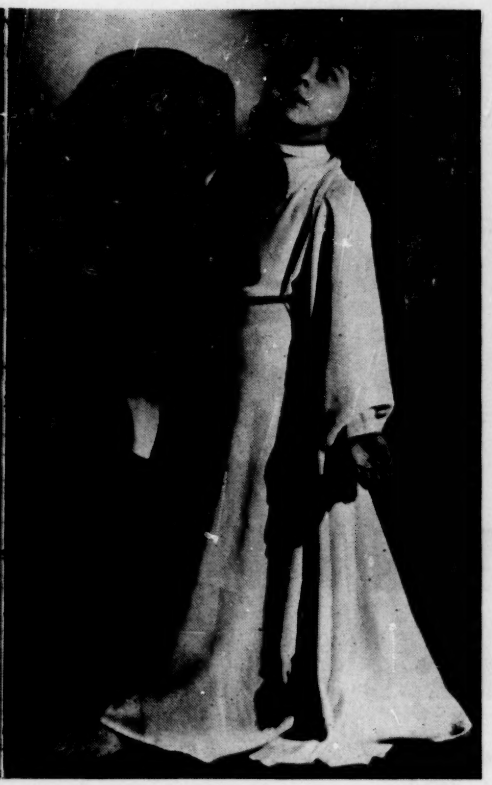
Curly-headed five-year-old JOAN HOWARD HADDIX *is a pupil of* ELLEN IRMA FLANEDY, *Louisville, Ky.*

Highlander JOHN FREDERICK ELY *is one of* JESSIE CHARLESTON'S *star Chicago pupils. Theatrical Studio photo*



Serious-minded DORIS GARSTONE, *eight years old, is being trained in the dance by* SENIA RUSSAKOFF, *Boston*

STUDENT AND STUDIO

New York

The New York Society held its annual guest meeting October 13 at the Hotel Astor, with Mme. President CLARA I. AUSTIN presiding.

Under the chairmanship of ELSA HEILICH, the following teaching program was presented: EVELYN HUBBELL, ballroom; MARGIT and IVAN TARASOFF, ballet; BERNIE SAGER, tap; and open discussion and demonstration of various versions of the Piccolino.

The annual elections held at this meeting resulted in the reelection of MRS. AUSTIN to the Presidency and of WILLIAM E. HECK to the Secretary-Treasurership. Other officers are as follows: ROSS D. ACKERMAN, First Vice-President; A. J. WEBER, Second Vice-President; OSCAR DURYEA, RODERICK C. GRANT, ELSA HEILICH, JAMES L. WHITTON and DORIS WEBER, directors; OSCAR DURYEA, Program Chairman; ROSETTA O'NEILL, Publicity Chairman; EVELYN HUBBELL, Membership Chairman.

Beginning September 30, THOMAS PARSON is conducting special ballroom classes at the LINDSAY and MASON Professional School, Flushing.

BHUPESH GUHA, Hindu dancer, is teaching regular classes at the Hindu Institute of Dancing. He is forming a group for further concert appearances.

Trouble has again descended on the School of Dance, Music and Drama, New York City, where dancers have been getting lessons for ten cents, taught by teachers on relief under the WPA. This school, under COL. EARLE BOOTHE, head of the drama unit of the WPA, has been a sore spot with dancing teachers ever since it began some two years ago.

In charge of PERCY R. BENTON, it was a focal point of the local investigation last spring, and then, last spring, in response to protests from dancing teachers, oniy professional dancers were allowed to take the lessons, thus protecting teachers to some extent.

GEN. HUGH S. JOHNSON, New York WPA Administrator, recently had cause to investigate further complaints against the dancing school, as a result of which Col. Boothe is under suspension. Auditors found that a fee fund had been set up into which the ten-cent lesson fees were piped.

Gen. Johnson then issued a ruling eliminating the fee completely, so that, if the school continues, it will be absolutely free.

Dancing teachers should investigate the operation of this school again, and, if it is still a dangerous form of unfair competition with private enterprise, present their objections to the new New York City WPA Administrator, Victor Ridder.

JACK MANNING begins his regular annual tap teaching tour October 27 in New York, with a cross-country route already announced. He will teach all new material, and hopes it will answer needs as well as last year's apparently did, for when he taught this last summer at the C. A. D. M. Convention, one of the evening entertainments presented three of his routines without his previous knowledge.

BILLY NEWSOME, of the CHALIF faculty, presented tap dances at the October meeting of the Dancing Teachers' Club of Boston October 13.

Overture is the title of a novel presentation of a complete outline of dance studio promotion just published by M. C. DIEDRICH, New York advertising counselor. There is probably no subject in which dancing teachers need advice more acutely than on how to contact new pupils, ally themselves with important civic groups, and, in general, reach out for the constant flow of new business that is vital to continued success in any field. This book, therefore, covers everything from sample letters to parents, a sample address to a Rotary Club, to detailed advice on mailing folders and prospectuses, and developing greater audience interest at recitals. If this information is valuable to established schools, new studios will no doubt find it indispensable.

Chicago

GLADYS BENEDICT is now preparing, for a recital, BEVERLY JEAN MILLER, a gifted young pupil, who has been studying several years with Miss Benedict, achieving amazing ability in ballet, tap, acrobatic and musical comedy numbers, all of which she performs with equal skill. In her annual program, Miss Benedict featured Beverly in ballet, tap and character solos, and in watching the progress of this youngster during the past three years, we predict a professional career for Beverly Jean Miller whose showmanship under Gladys Benedict's direction has developed far beyond that of average talented students.

One of the most notable qualities Gladys Benedict instills into her pupils is a showmanship, a mastering of performance, which most teachers find so difficult to develop in even the older girls and boys. This may be explained by the fact that Miss Benedict has had wide contact with professionals, setting routines for teams and singles, as well as directing all the dance work in large revues.

Recently MME. ANTOINETTE LUDWIG, president and founder of the North Shore Conservatory of Music, opened an Oak Park branch of her school of dancing. Mme. Ludwig is a graduate of the former Royal Opera of Berlin. In America she has danced for many years with the leading opera companies, including the Metropolitan, the Philadelphia and Chicago Civic Opera. She has contributed many fine dancers here, some going into opera companies, musical comedy work and revues. She teaches ballet, toe and character work.

Recently, twenty of Mme. Ludwig's dancers participated in *The Waltz in White,* a formal ballet under her direction at the Chicago Stadium as part of the German Day Celebration.

GLADYS HIGHT has been arranging a tour of Europe for students of her normal courses. Several of them have been planning to go the summer of 1936.

The trip will include a teachers' course and visits to London, Paris, Germany and Switzerland. It is open to any who are interested in dancing.

Miss Hight plans to make this trip not only educational and cultural, but also a gala holiday, giving teachers a broad perspective of the work and activities in their field that are being presented in the most important countries abroad.

During the recent Chicago Association Convention, BRUCE R. BRUCE, acrobatic teacher and member of the 1935 faculty, tells us that LEO KEHL, Junior Past President of the Association, considered his work the finest acrobatic teaching he had ever seen. Bruce was gratified also by the tremendous success accorded his new text book, *Acrobatic Dancing and Tumbling.* He reports sales in over forty states since its publication little more than a month ago.

ERIKA THIMEY, the only authorized Wigman teacher in Chicago, and faculty member of Mme. Ludwig's Chicago and Oak Park Schools, directed the symphonic poem, *Les Preludes,* by FRANZ LISZT, in which seventy-five young women participated at the Chicago Stadium.

LYDIA ARLOVA and LUCIEN PRIDEAUX, ballet directors of the San Carlo Opera Company, began a special three-week ballet course at the Chicago College of Music October 14.

At left is IVAN NOVIKOFF *and at right is his wife, ballet dancers and teachers of Seattle, who are opening additional studios in New York and Boston, where the work is being directed by* BORIS NOVIKOFF, *Ivan's brother. Paul Hansen photos*

ROSE G. DENTINO opened her studio for new classes September 23.

Massachusetts

HELEN M. WHITTEN, Waltham, writes: "This is to tell you how very, very much I enjoyed and approved the article in recent edition by DOROTHY S. LYNDALL on *Dances for Children.* I too have felt the same on witnessing some of the recitals when adorable three and four-year-olds were made to appear like miniature Mae Wests, etc. There are so many beautiful things that children can do. . . ."

This summer MRS. WHITTEN had charge of all dance activities at Camp Tela—Wookit, Vermont, for girls. She produced *Pinafore* with the older girls, put on a minstrel show with the counsellors, gave a big vaudeville show, a water pageant, and closed the season with a dance festival which had to be repeated. Its basic idea was "an evening with Mother Goose," and took each of the established Mother Goose characters, embellishing them with additional dialogue and songs and dances. The delight of the camp owners with the success of the festival proves to Mrs. Whitten that what Miss Lyndall said in her article was true: that there is no lack of fine, simple material for children's dances.

Maine

DOROTHY BLAIR, after a summer of study in New York, has begun her second season as assistant teacher in CRAIG'S Dancing Academy, Portland.

The EMERSON-MASON School, Portland, opened the current season September 23,

Jalousie Tango is the dance done by NORMA STENSON *and* ARTHUR THORNTON, *pupils of* JANET C. ATKINS, *Minneapolis*

An acrobatic pose by two of JOYCE MANNING'S *Cleveland pupils:* PHYLLIS MANNING *and* RUTH HALLER

*Proud of her new costume—*JUNE NUNE, *young and attractive teacher of Texas City, Texas*

Top left—JOSE CASTRO *does concert work, creates team routines, and teaches for* GLADYS HIGHT *in Chicago. Center—from* GLADYS S. BUSHNELL, *Independence, Kansas, comes this charming picture of* KATHRYNE SIMMONS *in a French peasant costume. Right*—BETSEY REES, *former Broadway featured dancer, who is now directress of the* HELEN DOTY *School, Dallas. Below left*—MARCIA MOHN *is* MARY GRACE MOHN'S *first assistant in the Hollywood studio, and is in charge of the Glendale branch. Center*—GLADYS BENEDICT, *Chicago, is turning young* BEVERLY JEAN MILLER *into an expert dancer. Right*—FLORENCE J. WEIGLE *has studios in Harrisburg and Camp Hill, Pa.*

headed as usual by DOROTHY MASON. She is assisted by BEATRICE GINGRAS in tap and acrobatic, and ISABEL GREELY as associate teacher.

DEVINA SLOSBERG, Augusta, opened her new season late in September after a summer of study in New York with CHESTER HALE, ALBERTINA RASCH, JACK MANNING and LOUIS CHALIF.

New Jersey

Excellent idea for studio promotion and spreading dance interest among pupils, parents and prospective pupils has been adopted by LEONA TURNER, South Orange. She is now publishing *Studio News*, a four-page leaflet, approximately 8" x 6", containing news items about pupils and their parents, studio chat, a few definitions of dance terms, a short article describing how and where Miss Turner spent the summer in studying and research, a set of questions and answers about dance technique, and a short ballet valse.

GLADYS KOCHERSPERGER opened her fall and winter classes September 21. Her main studio is in Merchantville, and she is operating branches in Haddonfield and Lansdowne.

EDNA ROTHARD PASSAPAE began her new classes October 2, with schedules in effect in Glen Ridge, Newark and Maplewood.

Connecticut

The New England Council of Dancing Teachers held its annual one-day normal school October 13 in the Hotel Bond, Hartford, presenting the following teaching program: HELEN SLOAN, modern; ERNEST CARLOS, tap; FRANCES CHALIF, children's dances; EDNA R. PASSAPAE, ballroom.

Hartford has lost MICHAEL NICHOLOFF to Baltimore, turning over his Hartford classes to his former assistant, DOLORES E. GUIDONE, who opened her own studio last season. Mr. Nicholoff will open a new studio in Baltimore.

California

Secretary KENNETH L. WHALEY reports

(*Continued on page* 30)

D. M. OF A. BULLETIN

by WALTER U. SOBY

A new club of dancing teachers has been organized in North and South Carolina to be known as the Carolina Dancing Teachers' Association. A new constitution and by-laws was drawn up, approved and accepted on Sunday, September 29, at Hickory, N. C. Temporary officers were elected as follows: President, Helen T. Durham; Vice-President, Bessie V. Burkhimer; Secretary-Treasurer, Helon P. Poole; Membership Committee, South Carolina, Mrs. Ned Joyce; Eastern North Carolina, Mrs. Allie Morris Whitfield; Western North Carolina, Miss Louise Van Tassel; Central North Carolina, Miss Vesta Copeland. A convention will be held at Charlotte, N. C., on November 29 and 30. They have already applied for affiliation with the D. M. of A. and with their acceptance into affiliation, they will be known as affiliated Club No. 24.

Apparently the Delegate Directors from the affiliated clubs who were present at the D. M. of A. Convention at Detroit this summer were favorably impressed with the manner in which the affairs of the organization are handled. Some of the Delegates have written some very fine letters of opinion on the affiliation plan. They will be found in this bulletin.

The Michigan Association of Teachers of Dancing, Affiliated Club No. 4, has changed its name to the Dancing Masters of Michigan. At a meeting held at the Book-Cadillac September 29, the following officers were elected: Phil Osterhouse, re-elected President; Theodor Smith, 1st Vice-President; Florence Young, 2nd Vice-President; Lillian Wasson, Recording Secretary; Jack Frost, Treasurer; Virgiline Simmons, Director for three years; Joseph Berlin, Director for two years; Elmer Kirkpatrict, Director for one year.

President Osterhouse writes, "Due to the fact that we adopted a new constitution and had a complete reorganization, it left us without an immediate past President,' so for that reason we elected another Director for a period of one year, Elaine Arndt.

"We are planning many things for the coming year, one of which is a suggestion of Mr. Smith, that we carry throughout the state a display ad trying to induce the public to investigate teachers. We are going to recommend members of the Association as qualified teachers. I think it is a splendid idea and will give us a chance to publicize the association and its works."

While it has not been officially received at the Secretary's office, word has come indirectly that the Cleveland, Ohio, Association has decided to affiliate with the D. M. of A.

Warning

While the officers of the Dancing Masters of America appreciate the fact that dancing teachers throughout the country are rapidly realizing that they should be members of the D. M. of A., there have been several complaints received by the Secretary about teachers claiming membership in our organization who have never applied, nor ever accepted as members either in the D. M. of A. direct or any of its affiliated clubs. Such claims of membership are very unethical and annoying to D. M. of A. members who reside in the same city. Dancing teachers who have never applied for membership in the D. M. of A. are hereby *warned not to advertise that they are members of the D. M. of A.*

Eleanor Powell

An article has appeared in several newspapers and magazines lately stating that director Del Ruth of the *Folies Bergere* and *Broadway Melody of 1936,* has selected ten persons who he thinks are the "top notchers in the sphere of the cinema." In the article the following paragraph was included: "First on the list is Eleanor Powell, who recently won the award of the Dancing Masters of America as the world's greatest feminine tap dancer." While there is no record that the D. M. of A. ever made any such a claim, there is no doubt that Miss Powell surely knows her dancing. If Director Del Ruth sees fit to give the D. M. of A. some publicity in connection with Miss Powell's dancing, there really has been no great harm done, even though the D. M. of A. never did award Miss Powell the honor of being the best feminine tap dancer.

The California Association Teachers of Dancing has applied for affiliation and will be known as Club No. 13. This Club is located in northern California and plans are being made whereby the word "Northern" will be added to the title, as there are two clubs now affiliated with the D. M. of A. from California. The first club to join was the Associated Dancing Teachers of Southern California, Affiliated Club No. 1.

The first meeting of the Florida Society Teachers of Dancing was held at the Tampa Terrace Hotel, Tampa, September 15. One of the important transactions was the discussion of a code of ethics. A committee consisting of Morrelle Buchanan, Myrtle Byron and Kent McCord presented the proposed code. A final vote and acceptance of the code will be taken at the December meeting.

The proposed code is as follows:

1. It will be considered unethical for a member of the Society to use any official office for selfish gain.
2. It will be considered unethical for any member to advertise their prices in a misleading manner, advertisements stating that free lessons are given must state what is to be paid for.
3. It will be considered unethical for any member of the Society to make false or exaggerated statements in reference to past affiliations or fame.
4. It will be considered unethical for any member of this Society to engage or retain representatives, solicitors or registrars to contact the public, who make it a point to discredit, or in any way injure the character or standing of other members of this Society.
5. It will be considered unethical for any member of this Society to claim to have taught a given number of years, unless he has taught in an established school, either his own or that of another.
6. It will be considered unethical for any member of the staff of any school of this Society to teach in another school, or his home, or any designated place unless by special arrangement with the school heads first mentioned.
7. It will be considered unethical for a member of this Society to make a practice of engaging new teachers to bolster up his enrollment, discharging them within a short period in order to repeat the plan with another teacher.
8. It will be considered unethical for any member of this Society to negotiate, barter, or in any way whatsoever arrange for the services of a member of the staff of another school member, unless said school and member of staff have severed connections by mutual agreement; or for a member of this Society to withdraw as a member of a school staff with the idea in view of opening a new school or joining as an owner, or otherwise, with another established school without giving a four weeks' written notice of intention to first school.
9. It will be considered unethical for any member of this Society as the owner of a school to discharge a teacher at a moment's notice without first consulting with a grievance committee.
10. It will be considered unethical for any member of this Society to engage a member or non-member teacher who has been teaching at the school of another member, until four weeks have elapsed since teacher has left said school, when there has been dissatisfaction or disagreement between owner and teacher. This does not apply where contracts expire without options being taken up.
11. It will be considered unethical for any member of this Society to leave a school if a written agreement has been signed by both teacher and owner, until the expiration of stated time, unless full and satisfactorily agreed upon by both teacher and owner. If no written agreement is held the owner may give a four weeks' notice to terminate engagement. Th teacher employed may terminate a verbal contract by a four weeks' written notice. Notice not given will be considered unethical.
12. It will be considered unethical for any member of this Society to use the words: "guarantee," "guaranteed" or "guarantees" in his advertisements, nor shall he guarantee to teach anyone to dance in a given time.
13. It will be considered unethical for any member of this Society to make statements that will go to show that he is in any way superior to another member; such statements as, "The 'best'—school—instruction—teachers—material—etc." or such adjectives as "finest, greatest, foremost," etc. It shall be considered unethical for a member to accept employment in schools which do make such statements.
14. It will be considered unethical for any member of this Society to charge less than the minimum price set by the Florida Society of Teachers of Dancing. (Recommended minimum: Not less than $.50 per class lesson of an hour's duration and not less than $1.00 per private lesson of a half hour's duration.)
15. It will be considered unethical for any member of this Society to accept employment in a school run for commercial purposes unless said school is charging at least minimum prices.
16. It will be considered unethical for a member of this Society to attempt to secure the premises being occupied by a member of this Society, unless first consulting said member occupant of the premises regarding availability of premises.

The following D. M. of A. Permanent Headquarters Committee has been appointed by President Mrs. Beach: Leona Mellen, Galveston, Texas; Bird Kirtley, Joplin, Mo.; C. L. Ebsen, Orlando, Fla.; Virginia Gollatz, Pasadena, Calif.; William T. Murphy, Chelsea, Mass.

The following letters have been sent to the D. M. of A. Headquarters:

We members of Affiliated Club No. 1 in Southern California have already expressed our enthusiasm and interest in the affiliation plan by being the first organization to affiliate with the Dancing Masters of America. Because we are situated farther away from the eastern nucleus than any other group seemed to us to be but another good reason for linking ourselves with the national body.

We are proud to be designated as Affiliated

(*Continued on page 26*)

DANCE TEAMS

NOT that it's encouraging to know, but minimum estimates of the number of dance duos working "steadily" range from three to seven hundred, not counting semi-pros. That there are too many teams, everyone knows and agrees, including the teams themselves, the result being a constant undercutting of salaries in the smaller spots, thus making it harder for teams to build salary-records that will bear honest scrutiny. The competition, in small communities, of semi-pro combinations, willing to work simply for publicity, doesn't help. How many places in the country use dance teams is impossible to estimate, because of changes of entertainment policy, and the fairly high mortality rate among night spots, though this angle is stabilizing itself rapidly.

Dance teams suffer, as do all other unorganized branches of entertainment, from looseness of business arrangements, and lack of any high authority to enforce contracts, collect money, etc., as Equity does for actors. A cold survey of conditions indicates that nothing will be done about it. Except in the higher brackets, the dance team field will retain its cat-and-dog character.

The DE MARCOS went back into the Plaza, New York, last month, replacing DARIO and DIANE, who opened October 17 at the Weylin Caprice Room after only a short layoff. Weylin booking handled by HENRY W. HERRMAN, who also reports the following team movements through his office:

ROSELEAN and SEVILLE closed at the St. Moritz early this month, going into the Versailles, where they closed October 12, being held four days longer after LUCIENNE BOYER, French singer, opened, than the contract called for. They open in the Morrison Hotel, Chicago, October 22, with MADRIGUERA'S orchestra, and will return to the Versailles as soon as possible at exactly double the salary for this engagement.

Arrangements are being completed for the return to the U. S. from London of ESTELLE and LE ROY, to appear at the Radio City Music Hall at the same time that they open a smart new room. Exact date not yet known.

RENARDO and RITA are the team part of a complete show sent to Philadelphia to open HOWARD LANNIN'S Town Casino Club there.

BEUVELL and TOVA sailed early this month on the *Normandie* to fill their Hotel Savoy, London, engagement.

DE ANGELO and PORTER, now at the Royal York, Toronto, close there October 28, to be followed October 30 by WES and LISA ADAMS on a return, having played a long engagement there last season.

FLORENCE and ALVAREZ, at the Biltmore, N. Y., are doubling to the Versailles for one show nightly. . . . CARLOS and MARCHAN are doubling between Jack Dempsey's and the Montclair Hotel. . . . NILES GARRON and EDYTHE BENNETT opened at the Great Northern early this month. . . . Where are THEODORE and TEMPLE? . . . MARJORIE ENTERS and PHILLIPPE BORGIA were at the Hollywood, followed by JAY and LUCILLE. . . . GOMEZ and WINONA opened at the Roosevelt Hotel the second week of October. . . . MEDRANO and DONNA are at the St. Regis.

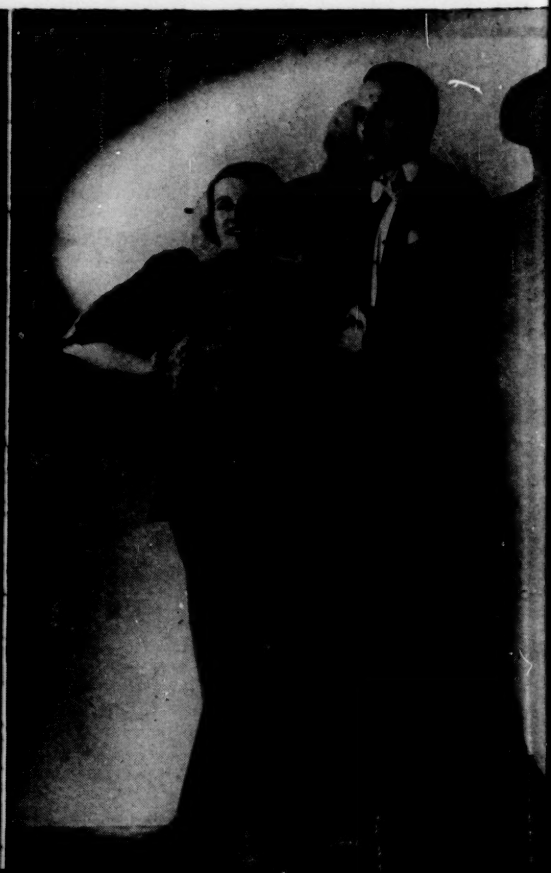
FRED LE QUORNE reports that STERLING and TOWERS, the tallest team in the business, are doing the last two weeks of October at La Paree, Washington, D. C.; and that BERNHARDT and GRAHAM have revived the *Maxixe* at the Central Park Casino; and that FLORENCE and ALVAREZ are breaking in a new Le Quorne routine at the Biltmore.

EARL and JOSEPHINE opened the Hotel Lincoln Blue Room October 2. . . . MOFFA (Ricardo) and LINDA have just finished

Where They Are

ASHBURNS	China
BARON-BLAIR	Chicago
BILLY-BEVERLY BEMIS	Chicago
BEUVELL-TOVA	London
BURNS-OLDS	Uniontown
CARLOS-MARCHAN	N. Y.
CEDRIC-ARLINDA	Toronto
CURRY-NAIDA	N. Y.
DARIO-DIANE	N. Y.
DE ANGELO-PORTER	N. Y.
DE CARLOS-GRANADA	South America
ANTONIO-RENEE DE MARCO	N. Y.
DEMRIS-KERMIT	N. Y.
DONOLA-DUANO	Chicago
EARL-JOSEPHINE	N. Y.
ELAINE-BARRY	Philadelphia
ENRICA-NOVELLO	N. Y.
ENTERS-BORGIA	N. Y.
ESTELLE-LE ROY	London
FEDERICO-RANKIN	N. Y.
FELICIA-DEL RAY	Indianapolis
FLORENCE-ALVAREZ	N. Y.
FRANCO-CAROLA	N. Y.
GAGNON-BOUGHTON	Chicago
GARRON-BENNETT	N. Y.
GEORGES-IALNA	Chicago
GINA-GIANO	Chicago
GOMEZ-WINONA	N. Y.
HARTMANS	Chicago
HOLLAND-HART	N. Y.
JAY-LUCILLE	N. Y.
DON-SALLY JENNINGS	Cleveland
LYDIA-JORESCO	Chicago
ROSE-RAY LYTE	Chicago
MANNO-STRAFFORD	N. Y.
ALFRED-ARLENE MARFIELD	Cincinnati
MAURICE-CORDOBA	N. Y.
MAURICE-MILDRED	Chicago
MEDLEY-DEPREY	Chicago
MEDRANO-DONNA	N. Y.
MOFFA-LINDA	N. Y.
NADINE-GERARDO	N. Y.
RAMON-RENITA	N. Y.
RENARDO-RITA	Philadelphia
RODRIGO-FRANCINE	Pittsburgh
ROSELEAN-SEVILLE	Chicago
ROSITA-FONTANA	N. Y.
SHAYNE-ARMSTRONG	Tour
STUART-LEA	Tour
TED-MARY TAFT	St. Louis
TOWNE-KNOTT	N. Y.
TOWNSENDS	Washington, D. C.
VELOZ-YOLANDA	Chicago
VON HAHN-DE NEGRE	Cincinnati

Left—EDYTHE BENNETT *and* NILES GARRON, *currently at the Great Northern Hotel, New York. Center*—MOFFA *and* LINDA, *who have just finished a month in Detroit. Right*—ACCENT *and* JENESKO, *who spent most of last season in the Village Barn, New York.*



Left—HELEN KNOTT *and* CHESTER TOWNE, *just finishing a month at New York's Pennsylvania Hotel. Center*—BERNHARDT *and* GRAHAM, *now at the Central Park Casino. Right*—JAMES *and* EVELYNE VERNON, *who preceded* FLORENCE *and* ALVAREZ *in the Biltmore, New York*

four weeks at the Oriole Terrace, Detroit. . . . RODRIGO and FRANCINE are at the Nixon, Pittsburgh. . . . DE CARLOS and GRANADA stopped for four weeks in the Hotel Condado, Porto Rico, then on to South America. . . . NADINE and GERARDO stayed at the Hollywood Club, Tonawanda, N. Y., at least until October 12. . . . FEDERICO and RANKIN opened the new season at the Club Normandie, N. Y. . . . ELAINE and BARRY are at the Hotel Pennsylvania, Philly. . . . GEORGES and JALNA are at the Drake, Chicago. . . . DEMRIS and KERMIT are a newly-formed team . . . LUCIA and MELLUSI, rumba winners of the Harvest Moon Ball, appeared at the Monta Rosa Restaurant, N. Y. . . . FRANCO and CAROLA, at the Club Renee, N. Y., will double into the Roxy Theatre the week of November 1. . . . The TOWNSENDS are at the Heigh-Ho Club, Washington, D. C.

CURRY and NAIDA opened the new Terrace Room at the Hotel New Yorker, October 11. . . . BURNS and OLDS are at the White Savan Hotel, Uniontown, Pa. . . . ROSITA and FONTANA are at the Savoy-Plaza. . . . STUART and LEA are in a unit starring HENRY ARMETTA, film comic, which has thus far played Providence, Boston, Philadelphia, and now heads westward.

MURIEL KRETLOW, Chicago, reports that the ASHBURNS, after their summer on the St. Clair Roof, are on their way to China. . . . that CEDRIC and ARLINDA are at the King Edward Hotel, Toronto. . . . that TED and MARY TAFT are at the Jefferson Hotel, St. Louis . . . and that SHAYNE and ARMSTRONG are on tour with the *Folies Bergere.*

JACK HOLLAND and JUNE HART have been held over from the original revue at Chez Paree. New acts include the HARTMANS, specialty dancers, and CHERRY and JUNE PREISSER, who, incidentally, have been engaged for the next edition of the same revue.

The new Blackhawk floor show features GINO and GIANO, from the Ritz-Carlton in Boston.

The new Continental room floor show at the Stevens includes BARON and BLAIR, and ROSINI KINGSTON.

BILLY and BEVERLY BEMIS, brother-and-sister team, are at the Edgewater Beach Hotel. They have never appeared in Chicago before, but have earned a reputation in pictures and as cafe entertainers in the east. They were in Paramount's *College Rhythm,* and just completed Warner Brothers' *Rooftops of Manhattan.*

VELOZ and YOLANDA are still at the Palmer House, having again extended their engagement to November 15.

The new Vanity Fair, Chicago, show features GAGNON and BROUGHTON.

MEDLEY and DEPREY are in their fourth week at the Palace Theatre, Chicago, headlined with HELEN CHARLESTON and EDDIE PEABODY.

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ROSELEAN and SEVILLE
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Excl. Pers. Mgr., Henry W. Herrman, VO 5-2990

RICHARD STUART and CLAIRE LEA
RKO Albee, Providence, Oct. 3-9
RKO Boston, Boston, Oct. 10-16

MARION WILKINS and JACK MEYERS
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BALLET

(*Continued from page* 7)

against its shortcomings in composition, music, decor, etc., the cry for reform, began in the 18th Century. The famous French choreographer and writer on dancing, Jean Georges Noverre, pointed out in his *Letters on Dancing and Ballets* all the handicaps, shortcomings and mistakes prevalent in the ballet, and showed a way of correcting them. If his advice were followed, the birth of the modern ballet would have taken place in 1760, and not in 1908. But Noverre could find no organization that would risk its future to let him carry through his ideas. The time for a Diaghileff had not yet arrived. During the next one hundred and fifty years quite a few things in ballet were changed, but the principle against which Noverre fought and lost remained unaltered until Fokine took up Noverre's standard.

The fundamental ideas of the new ballet were formulated by Fokine in a letter published in the *London Times* on July 6, 1914. The following are extracts from this letter as given by Cyril W. Beaumont in his *Short History of Ballet* (London, 1933):

"First, the dance form shall be composed in a manner corresponding to the subject, and must express the period and ethnographical character. Second, dance and mime shall be employed only in expression of the theme, and not as a mere visual entertainment. Third, gesture shall partake of the whole body, conventional gesture of the hands to be employed only when required by the style of the ballet. Fourth, expressiveness shall reside in every part of the choreographic design. Fifth, in the arts associated with ballet, perfect freedom shall be allowed to the composer and decorator. The music need not be a simple accompaniment to the dancer's movements; every kind of music shall be permissible so long as it is good and expressive. Finally, it is not imperative that the dancer be costumed in the traditional ballet skirt."

This so-called declaration of independence by Fokine is the greatest reform ballet has known. It revitalized the ballet, gave it a new foothold, a new impetus, that will be felt for generations to come. The influence of Fokine on ballet is tremendous. The modern ballet begins with Fokine, and 1908, the year Fokine produced his *Eunice* at the Maryinsky Theatre in St. Petersburg, in which Greek tunics replaced the conventional tutus, is the beginning of a new era in ballet.

But it was not until the time that Fokine joined Diaghileff, that the modern ballet came into being. *Eunice* was the beginning of the new era, but as a ballet it left much to be desired. Produced under the direct influence of Isadora Duncan, it followed her style in choreography, dancing and costume, and left an impression of immaturity. The genius of the future reformer of the classic ballet was hardly in evidence. It was only the association with Diaghileff that afforded Fokine his real opportunity.

And it should not detract from the glory that is Fokine's that another man played an important part in the renascence of the ballet. It was due to Diaghileff's love of art, to his talent for organizing, or, if you wish, to his business ability, that musicians like Stravinsky, Liadoff, Debussy, Tcherepnin, and painters like Bakst, Benois, Picasso, were brought together with choreographers like Fokine, Massine and Balanchine.

It was Diaghileff who made possible the true fusion of music, painting and choreography that is the most important characteristic of the modern ballet. The significance of this fusion is self-evident. These three arts have always served the ballet. But their services had not been concerted, their powers had not been applied fully, nor had they been directed with a united effort into one definite spot, chosen from the coordinated viewpoints of their masters. The coordinated and concerted application of the full powers of these arts, their fusion, has made our times the renasence period of the classic ballet in its new, modern form.

This modern form has brought with it the possibility of a new content for the ballet. No longer need the imagination of the ballet-dramatist and choreographer be restricted to fairy tales, legends or mythology. They are finding themes for ballets in history, in the events of yesterday and in the social problems of today.

A very interesting and highly successful experiment in this field was made by Massine in his *Union Pacific,* produced by the Monte Carlo Ballet Russe. Another exciting example is *The Green Table* produced by Kurt Jooss of the Ballets Jooss. Both ballets are real ballets, as much ballets as the *Sleeping Beauty,* for instance. The pure lines of the classic ballet may have been dispensed with, there may not have been a single *fouette, entrechat* or *cabriole,* the ballerina may not have danced a single *adagio,* nor the corps de ballet a single *ballabile,* and yet *Union Pacific* and *The Green Table* are true ballets. For the fact that ballet groupings and movements are absent is only a variation of the classic tradition, a variation that is built on the most important factor in ballet—ballet technique. This use of technique, in a range much wider than it was ever used in classic ballet, permits the modern ballet to embrace subjects hitherto inaccessible.

I do not want to create the impression that with the advent of the modern ballet, the classic ballet, having a superficial story, thin plot, or no subject at all, has lost its importance. On the contrary, the modern ballet, freeing itself from the limitations imposed by the classic, has found it possible to enlarge its thematic scope to an extent where a composition like *Union Pacific* can be performed side by side with *Aurora's Wedding,* a scope that can be only envied but not duplicated by any of the other theatre arts.

And if one were to witness Fokine's *Fire-Bird* staged the same evening with the ballets mentioned above,—in this order: *Aurora's Wedding, Fire-Bird, Union Pacific* — one would not only realize the esthetic and artistic scope of the ballet, but could follow in the few hours of an evening in the theatre the three essential stages of the ballet; one would see unfold before one's very eyes the whole pragmatic history of the ballet: *Aurora's Wedding,* with its attributes to the classic ballet, both positive and negative; *Fire-Bird,* with its striking departures from strict classicism in structure, form, dress, music and decor, but with a strong leaning toward the classic in theme, framework and execution of dances; and *Union Pacific,* entirely divorced from everything that even resembles the classic ballet.

But there is one thing that all three ballets have in common, and that is ballet tradition, ballet style, ballet technique, call it what you like, that underlies all three productions, that defines them as ballets.

DO YOU KNOW YOUR DANCING?

Answers to Questions on Page 10

1. The American Society of Teachers of Dancing. The Dancing Masters of America.
2. German originator of most of the theories underlying the present modern dance.
3. A leading English writer on the dance.
4. Eleanor Powell. Vilma and Buddy Ebson. In *Broadway Melody of* 1936.
5. The United States.

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D. M. A. BULLETIN

(*Continued from page* 21)

Club No. 1, and we feel that the benefits which we teachers have derived from this plan have been manifold. We appreciate greatly the monthly news bulletins which keep us in touch with the rest of the Association and give us valuable new dance routines. We have found that the magazine, AMERICAN DANCER, which we all receive as another benefit of affiliation, has proved worthwhile not only to us teachers but as a stimulant to the interest of our pupils.

Another great benefit of affiliation can be fully appreciated only by those of us who were present at the annual Convention in Detroit this past August. As Delegate Director I attended not only the periods of instruction, but the Board meetings as well. Here it was a real joy to see how beautifully our President, Mrs. Montie Beach, conducted these meetings. Many problems vital to the well-being of the individual clubs and national body were discussed. Evervone was alive and took an active part, yet order and goodwill prevailed at all times. Here it was that the heart of the national organization was nourished with new ideas and plans which were to be pulsated out to some three thousand members in all parts of the country. We may think of the Delegate Directors as the veins through which these new ideas and plans have been carried back to the local clubs. In that capacity, I trust I have fulfilled my task by bringing back not only the new work but the spirit of helpfulness and cooperation which I experienced there.

G. VIRGINIA GOLLATZ,

The D. M. A. affiliation plan is working very well. Speaking for the Louisiana Association, I will say that it has given us a feeling of close relationship, a sort of mother-and-child feeling. To us the D. M. A. is "Mother," and we are a part of her large family. It is our only hope that our family will be much larger next year.

The Louisiana Association held the first meeting of the new dance year on Sunday, September 29. A detailed report of all the happenings at the Detroit Convention was given. It was amazing to note how interested the members were in the report. They now feel that they are a vital part of the national organization, since their delegate actually participated in what we term the inside business of the D. M. A.

The main benefit we expect to derive from affiliation is an increase in membership, since being affiliated gives us more prestige in the eyes of our pupils and parents. Secondly, by having our officers as part of an advisory board for faculty selection, we feel that we will get a faculty for normal school and convention that we all like. Thirdly, the notes sent to us in the monthly News Bulletin are especially beneficial. Fourthly, we all receive THE AMERICAN DANCER which we all feel is an absolute necessity to our business.

I would like to congratulate the officers of the D. M. A. for their splendid conduct of Board meetings. Throughout every meeting there was a feeling of goodwill and cooperation. Of course we had our own pet opinions on certain subjects, but the little discussions caused by these differences just added enough spice to the meetings to make them interesting. But at all times there was a dignity which was recognized by all. Every one was a good neighbor to everyone else. As for myself, (and this is very personal), I find that now some people, after these many years of belonging to the D. M. A., actually know me by sight. Which of course makes me feel that I am not just atmosphere any longer.

Yours truly,
ROBERTA GROSS,
Delegate Director, Louisiana Club No. 6.

KEITH COPPAGE, dancer who has made all her appearances in the Southwest, is in New York arranging for a metropolitan debut and a tour.

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C. A. D. M. BULLETIN

by William J. Ashton, Sec'y

The regular monthly meeting of the Chicago Association of Dancing Masters was held October 6 at the Congress Hotel. Sixty members were in attendance.

Prominent out-of-town members were Minette Buchmann, St. Louis; Pearl Allen, Lafayette, Ind.; Brownee Brown and Edna Christensen, Inez Carrigg and Regina Garvey, all of Racine, Wis.; Grace B. Jenkins, Decatur; John Gregory and Eileen Keane of Hammond; Marie Fournier of Kankakee.

The normal school program began at 1:30 P. M. with Robert Campbell and his daughter, Diana Huebert, teaching the *Universal*, a ballroom number with both music and dancing composed by Mr. Campbell. Others were Harriette Link, teaching a group of musical comedy numbers; Bobby Rivers, whose masterly tap numbers mark him as a top-notcher; Win Taylor offered a toe and bell number; and Mary Vandas, professional ballerina and teacher of Chicago, put on a clever musical comedy number. Walter Stephany finished the schedule with a version of the *Veolanda*.

The faculty for the November meeting, which will be held in regular convention headquarters at the Congress Hotel, will be Walter Stephany and President Pearl Allen for ballroom work; Betty Jane Huston, pupil of Marion Freeman for six years, for musical comedy; Edna Baum, children's work; Laurent Novikoff, ballet; J. Allen MacKenzie, tap; and Virginia O'Brien, prominent dancer and teacher, musical comedy routines.

Veolanda Contest

The *Veolanda* is a new ballroom dance arranged by Frank Veloz, of Veloz and Yolanda at the Palmer House for the past five months. The Chicago *American* arranged a contest in this dance with Andrew Karzas, owner of the Aragon Ballroom, with a daily coupon printed in the paper to give readers entry to the special classes held every evening by Walter Stephany. In the preliminary training period, before the first contests were held, some fifteen hundred dancers attended classes.

The first preliminary was held September 18, in which a hundred and twenty couples were entered. Fifty couples were chosen by judges Mayblossom MacDonald, Louise Ege, Walter Stephany and the writer.

The second preliminary fell on September 25, with eighty couples entered and forty chosen for the finals. The third preliminary was on September 26, with seventy couples entered, and thirty-five chosen.

On October 3 the finals were held, with a hundred and twenty-three couples competing for the prizes, including a one-week engagement for the winner at the Oriental Theatre.

The judges for the finals were: Mayblossom MacDonald, Gladys Benedict, Edna Christenson, Arthur Kretlow, the writer, and Dorothy Hill and James Luntzell of the Oriental Theatre production staff.

With the contest witnessed by over four thousand people, the following couples were chosen: first, Hallie Wynnard and James Weckler; second, Bernice and Bernard Zamori; third, Blanche D'Arcy and Robert Freytag.

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DANCE EVENTS REVIEWED

(*Continued from page* 11)

not so sure. To this diffident assayer of terpsichorean quality Haakon has never been a hero. He has regarded him as a competent dancer, one who knows his work and can turn in a technically good performance. But he has not yet had the occasion to see him bathed in those effulgent lights which the Olympic overseers send over their favorites. He has, to the contrary, seen a young man with an exceptionally graceful body who has assiduously cultivated all the devices that would make him a visually attractive and theatrically interesting performer. That is so much to his credit, of course, but does not entitle him to membership in that much kicked-about but yet exclusive circle of individuals called artists.

In his interludes in *At Home Abroad* Haakon is undeniably popular with his audiences, and really gives a good show. He is probably better here than he has been in a long time because his material is better theatre. During his season at the Stadium this summer Haakon did a little humorous ballet in which he was excellent. It was a piece that gave him scope for amusing pantomime, and he revealed a talent for this sort of miming. In the present revue his principal number is a bullfighter scene, and provides him with an opportunity for a personal pantomime, which, while not of the humorous order, is of the type that seems to appeal to him most readily. It is a rather striking scene, picturing the dugout back of the bullring where the fighters dress. Haakon makes his first appearance clad in a skimpy piece of underclothing which emphasizes his nudity, and the succeeding dance is a vainglorious hymning of the bullfighter's toilet. The climax is achieved with the *torero* facing the ring entrance and the cheering mob, fully decorated and bursting with pride. The novelty of the action carries the interest, and the Spanish flavor of the dance itself furnishes sufficient atmosphere to complete the picture.

Miss Whitney is attractive but in her numbers she does nothing beyond the work of the ordinary revue ballerina, and that is insufficient to make her outstanding against the competition of Haakon.

Ballet Russe de Monte Carlo, 16 performances, Metropolitan Opera House, October 9-20.

The organization known in full as Col. W. de Basil's Ballet Russe de Monte Carlo came back to New York for its third season and made itself at home at the Metropolitan. This is a large house, seating over three thousand, and the venture was an ambitious one. No doubt it was spurred on by the fact that the American Ballet is taking charge of the opera this winter. The Ballet Russe in a way took the edge off the novelty of the local ballet's tenure in America's premier opera house.

The company was practically the same that appeared the previous seasons. Emphasis however has shifted to Tamara Toumanova and David Lichine In the ballets seen up to this writing Mlle. Toumanova gave the most brilliant performances, though brilliant is perhaps the wrong word except to apply to the finale of *Cotillon,* where she executed a sustained turn counterclockwise to a rapidly revolving circle of dancers around her. This was stunning. Generally her dancing was distinguished by perfect balance and a flowing-in with the spirit of the classic ballet, which means complete harmony, *en rapport,* or whatever other words you wish to repeat or invent to indicate that an artist or craftsman has the absolute feel of his or her art or craft. To see Toumanova rise to an arabesque is to see a momentary sculptured figure, which is how an arabesque should be done.

Lichine, who was thought of more as a character dancer, showed that he has the technical facility of a premier danseur as well, thus making him that rare person in both the ballet and the theatre, an unlimited performer. His Blackamoor in *Petrouchka,* particularly in the third scene, was as well-devised and as attractive a piece of work as the Ballet Russe can boast of.

Leonide Massine, *maitre de ballet* of the company, and chorographer of its newer ballets, again brought his audiences to ecstatic approval with his now famous bartender's dance in *Union Pacific.* It remains a startling conception and results in a highly exhilarating union of dance and music. His performance in *Petrouchka* was also interesting, but in the other ballets in which he appeared his work did not create an impression commensurate with his fame. This is perhaps as it should be in the case of a ballet choreographer and director. Except in the one art of dancing composers do not try to achieve equal standing as interpreters.

The balance of the company was usually good. Sometimes very good and occasionally it fumbled. Those who do not carry heavy memories of the old Russian ballet can accept the de Basil aggregation as very satisfactory exponents of dancing the theatre.

Watching the repertoire of this organization the recurrent thought that must run through the interested spectator's mind is: to what extent is it acceptable to modern audiences? That the Monte Carlo Ballet Russe may attract good audiences in New York and on tour does not settle the question. There clings to it the glamor of the Diaghileff era, which is no small asset at the box office. But can an audience of today really take to this art form sufficiently to justify the expense and effort of its presentation?

Three of the ballets may be said to give a key to the situation. *Les Sylphides* is one, *Petrouchka* is another and *Cotillon* is a third. *Les Sylphides,* Fokines' beautiful masterpiece —the masterpiece of all the ballets—was good yesterday, is good today and will be good tomorrow. It is the perfect example of the use of the classic ballet. There is no preposterous story to interfere. The women do wear little elves' wings to give point to the title, but the wings are so small that they lie comfortably out of the way. Atmosphere is created by soft scenery (after Corot) and moonlit lighting. The soloists, each or in partnership, do specialties while the *corps de ballet* is posed in perfect formations as a background. Everything is in order, everything is in good taste. What values are inherent in the ballet are brought out to the full. There are no pretensions, no efforts to use a basically artificial art form for any other purpose than to present this actual form. In gratitude to Fokine for composing *Les Sylphides* he should be awarded a decoration by dancers and the dance-loving public, and this writer would lend himself heartily to the consummation of a movement to effect this.

Les Sylphides could be used as a model in the creation of ballets to exhibit classic ballet dancing. Modern audiences will warmly accept such compositions. What the modern audience cannot accept are the inanities and banalities of the scenarios into which classic ballets are thrown.

Petrouchka can also be accepted by modern audiences because it deals with adult fantasy, characterization, and is a spectacle. The dance forms used vary in accordance with the requirements of the action. Ballets embracing these principles cannot be dated.

Cotillon is a ballet of today. The choreography by Balanchine, who is attempting to harmonize the ballet form with the times, uses the ballet to express the irony and the travail in living. In *Cotillon* the classic ballet steps are used, which create a dissonant note. In other of his ballets Balanchine has modified the movements and brought them more in tune with today's conception of the dance.

Such ballets, if lucidly and sensibly done, will be welcome to the modern audience. There is a danger, however, that lucidity and sensibility will not be observed when the choreographer of the classic ballet gives himself the liberty that Balanchine has taken. Balanchine's ballets are so loaded down with symbolism, so conscious of inner meanings, that they often become a drag on the spectators.

The ballet can be made a living force in the theatrical arts today. But it must be guided by impeccable taste, by an understanding of genuine spectacle, and by a feeling of oneness with the times we are living in.

News

ESCUDERO, returned from California early this month, had announced a performance for October 15. On the 14th, however, he sprained his ankle, and the event has been indefinitely postponed.

The American Ballet is still open to new ballet scenarios, which should be sent to Musical Art Management, 30 Rockefeller Plaza, N. Y.

LISA PARNOVA, EDWIN STRAWBRIDGE and a company of eight dancers opened October 7 in Birmingham for an eight-week tour of the South.

The Art and Music Department of the Los Angeles Public Library began a series of lecture-demonstrations on the evolution of the dance October 2 to continue, one a month, until May 6. Lecturer is DORATHI BOCK PIERRE.

The Dance League of Southern California, with the assistance of MERLE ARMITAGE, manager, began on October 5 a symposium on the modern dance, with lectures and demonstrations by League members, including LESTER HORTON, PAUL SLANY, BENJAMIN ZEMACH, WARREN LEONARD, and others.

ANATOLE VILZAK, NIJINSKY'S successor as premier danseur at the Maryinsky Theatre, Petrograd, in 1919, and with DIAGHILEFF from 1923 to 1928, has arrived in New York to become premier danseur in the Metropolitan Opera ballet, and assistant to GEORGE BALANCHINE, American Ballet master.

Error in last month's news notes: TASHAMIRA is a native of Jugoslavia, not Czechoslovakia.

JOHN MARTIN, dance critic of the New York *Times*, gave a lecture on "The Ancient Art of the Modern Dance," September 17, at the Little Concert House, recently built by GRACE and KURT GRAFF.

The GRAFFS plan to bring to Chicago a variety of intimate concerts and lectures related to the various arts of the theatre, as well as teach courses in the technique and elementary choreography of the modern dance. Fencing and international folk dancing are also featured.

On October 3 PAUL DUNSING conducted an exhibition of German folk dancing at the Little Concert House. On October 20, the Graffs presented VIRGINIA STEWART, prominent disciple of Mary Wigman, in a lecture on the Wigman style of dancing, illustrated with motion pictures of MARY WIGMAN and her group. This lecture will inaugurate the first of the modern forms. On October 29, Grace and Kurt Graff will themselves present modern dance impressions at their Concert House.

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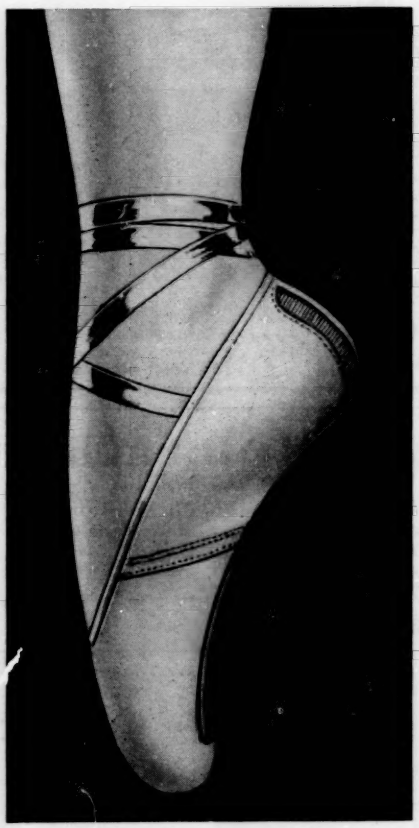

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STUDENT AND STUDIO

(*Continued from page* 20)

that the Associated Dancing Teachers of Southern California, D. M. A. Affiliated Club No. 1, held its October meeting on the 13th, in the DOROTHY LEE TOWNSEND Studios, San Diego. The following faculty was presented: VERA M. GETTY, tap; GLADYS BOWEN, acrobatic; VICTOR RATLIFF, ballroom.

ERNEST BELCHER presented a ballet performance at Redlands Bowl this month, featuring MARGARET WESTBERG, ADELIA MOULTON, CRANE twins and MARJORIE BELCHER.

Belcher products featured in this summer Hollywood Bowl ballets included ADA BROADBENT in *Prometh. is,* and DOROTHY JONES in *Sumurun.*

RALPH THOMPSON, JR., San Diego, presented his seventh semi-annual fall review at the San Diego Exposition in September, winning high praise from the local press, which acclaimed the performance as one of the finest dance events ever seen there.

FANCHON and MARCO announce that EDUARDO CANSINO has been added to the faculty to direct a department of Spanish dancing.

GERTRUDE LE MARS STANTON opened her own studio in Beverly Hills September 16.

ERNEST E. RYAN, Los Angeles, opened all his fall classes September 23.

Oregon

BARBARA BARNES reopened her school of professional dancing in Salem September 16 with an enrollment of over one hundred pupils, and is preparing for her eighth and biggest year in the dance field. Her seventh annual revue was given at Warner Brothers' Elsinore Theatre last June 5 and 6. The program consisted of twelve ballet numbers, divertissements, and a finale in the form of an East Indian dance drama. The title roles were danced by BARBARA BARNES and ALFRED LAURAINE, supported by a chorus of nautch girls. The dramatic sequence was directed by LUCILE PAULUS and the music composed by MILDRED ROGERS.

Texas

Forced last winter to retire from active teaching because of ill health, HELEN DOTY has turned the directorship of her twelve-year-old studio in Dallas over to BETSY REES, who is in full charge.

Miss Rees gained most of her training in the former VESTOFF-SEROVA School, New York, specializing in ballet. She later appeared in some five Broadway musical shows, including two editions of the *Follies,* danced for ALBERTINA RASCH and in vaudeville, and also taught for Vestoff-Serova and NED WAYBURN.

Missouri

This department recently received from MRS. ANNA CLARK, St. Louis, a photograph of a great group of her younger pupils as they appeared in pageant-like dances at the recent St. Louis flower show. The photograph would appear in these pages, but there were so many youngsters in it that their faces would be hardly recognizable when the picture had been reduced.

Among the prominent graduates of Mrs. Clark's are WILLIAM DOLLAR, now with the American Ballet Company, MITZI MAYFAIR, featured musical comedy dancer; and BETTY GRABLE.

Florida

The McCORD School, Tampa, has opened its twelfth season somewhat enlarged: with a dramatic art department conducted by MARGUERITE KREHER, and a ballroom department conducted by JAMES REYNOLDS, formerly of the California Normal School.

Ohio

HELEN LEE ORUM, for the past five years assistant instructor in the SERGEI POPELOFF Studio, Cleveland, on September 11 opened her own studio in the Shaker Heights section, where she will specialize in children's work.

Prior to working with Popeloff, Miss Orum conducted her own studio in Bessemer, Alabama.

Michigan

Pupils of the EVELYN LIVINGSTON SMITH School, Detroit, returned to fall classes in a specially constructed dance studio building, built to accommodate the new and larger classes booked for the fall. The main studio, with a fireplace, is convertible into a ballroom, and overlooks the Sherwood Forest section of Detroit. The building is fully equipped with modern showers, lavatories and dressing rooms.

A feature of the studio is the regular Sunday afternoon dance programs presented by the advanced pupils.

TRIO ADAGIO

(*Continued from page* 13)

Both boys face R stage and repeat toss from No. 1 to No. 2; repeat turn and toss from No. 2 to No. 1.

16 M.

8.

No. 1 faces front and lunges R fwd. and girl places hands on boy's R thigh. No. 1 pushes girl's legs up with L hand after placing R hand around girl's waist. Hold handstand on R thigh. No. 1 lets girl down to stand on feet, girl runs to No. 2 across stage to L, No. 2 in lunge position. Girl steps on his R thigh with L ft.; she turns completely around to face R stage, holding split on boy's R thigh. No. 2 holds at girl's L thigh with R hand, L in 2nd position.

16 M.

9.

No. 1 walks over and takes girl's R hand in his R hand, R ankle in L hand; No. 2's R hand slides down to girl's ankle as she slides out into aeroplane passes. No. 1 takes girl around twice; No. 2 takes L hand of girl in his L hand and L ankle in his R hand; No. 1 lets go and No. 2 turns around, taking girl around twice. No. 2 then passes her to No. 1 who turns her twice. No. 2 repeats the 2 turns, then No. 1 turns girl once. No. 2 turns girl once, and continues this turning once each time for 6 times each, and on end No. 1 holds girl's R hand and R ft., No. 2 holds L hand and L ft., facing R stage.

32 M.

10.

Rock girl fwd. and bk., repeat fwd. and bk.; then to front loop overhead, swing girl fwd. and bk. and front loop. Repeat the swing and loop again, moving fwd. across stage to R.

16 M.

11.

Lower girl to floor. She does a front limber. Boys walk to front of stage, and face each other. Girl goes to C back, runs fwd. and jumps into boys' arms, face down. Boys rock her fwd. and bk. and throw her to stand in hands. No. 1 places R hand at R ankle and L hand on R thigh of girl, No. 2 L hand at girl's L ankle and R hand on L thigh. Slowly boys take girl's legs up until she is in straddle split position, arms 2nd position. Boys face L and walk off stage.

16 M. Coda.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY ACT OF MARCH 3, 1933 OF THE AMERICAN DANCER PUBLISHED MONTHLY AT NEW YORK CITY FOR OCTOBER 1, 1935.

State of New York, County of New York.

Before me, a Notary Public, in and for the state and county aforesaid, personally appeared Ruth Eleanor Howard, who, having been duly sworn according to law, deposes and says that she is the Publisher of the American Dancer and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Ruth Eleanor Howard, Publisher, 250 West 57th Street, New York City, N. Y.; Paul R. Milton, Editor, 250 West 57th Street, New York City, N. Y.; Managing Editor: none. Business Manager: F. T. Anderson, 250 West 57th Street, New York City.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the months preceding the date shown above is. (This information is required from daily publications only.)

RUTH E. HOWARD.

Sworn to and subscribed before me this 23rd day of September, 1935.

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(My commission expires March, 1936.)

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BALLET

(*Continued from page* 12)

Massine's *Union Pacific* is the least Russian in the repertoire of the Ballet Russe. Created in America, it is based on an American theme: the completion of the first transcontinental railroad on the North American continent. It is modern in framework and execution, but has the ballet tradition as a basis, and the dances, therefore, are expressive and meaningful. The ballet itself tells a coherent and interesting story, the action is fast and smooth, the dances and groups are vivid and variegated. The *pas de deux* of the Lady-Gay (Baronova) and the Chinese Surveyor (Petroff) is an example of what ballet dancers can do to a, so-to-say, realistic dance, which has no intricate steps, poses and movements. Massine's solo as the Barman is the pinnacle of achievement in his career as a dancer to this day, and this is saying a great deal, for Massine is one of the most talented dancers of our generation. The Barman's dance is a series of loose, disjointed movements and cake-walk steps no white man would be thought capable of doing. It would seem anatomically impossible. And yet Massine does it, and does it so that he invariably stops the show.

The third bill contained only one new presentation, and that was Massine's *La Boutique Fantasque*. It gave us the pleasure of seeing Alexandra Danilova for the first time this season, and a pleasure it was. Her *Can-Can* with Massine as partner leaves nothing more to be desired. A classic dancer *par excellence*, she has a fine sense of humor which she brings into play. Her "classic" legs of a true *ballerina* (Danilova is the only one in the troupe who can claim this title) looked more beautiful than ever in the several *grands developpes a la seconde* she had an opportunity to do. The split with which she finishes the *Can-Can* was precise and effortless and beautiful of line. The *pas de deux* with Massine in the second part of the ballet was dexterous, lithesome and exceedingly pleasing to the eye. Massine held his own as Danilova's partner, and gave her excellent support in the steps *en l'air*.

We must not fail to mention Marian Ladre as the Shopkeeper, Vania Psota as his assistant, Lichine as the Cossack Chief, Delarova as the Cossack Girl, Vera Nelidova and Serge Lipatoff as the Dancing Poodles, Georges Lazovsky as the Snob, and Olga Morosova and Roman Jasinsky as the Tarantella Dancers. They deserve much more than a mention, but we have not the space for more details.

(*To be continued*)

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DANCE EVENT CALENDAR

As much information is given here as is available each month at the time of going to press, such as exact dates, theatres, etc.

DATE	ARTIST	CITY	THEATRE
Oct. 26	Argentina	Chicago	
Oct. 26-28	American Ballet	Buffalo	Erlanger
Oct. 27	Humphrey-Weidman	New York	Guild
Oct. 27	Tamiris & Co.	New York	
Oct. 29	Argentina	Kansas City	
Oct. 29	Grace & Kurt Graff	Chicago	Little Concert House
Oct. 29-30	American Ballet	Cleveland	Music Hall
Oct. 30	Argentina	Oklahoma City	
Oct. 31	Argentina	Dallas	
Nov. 1	Argentina	Denton, Texas	
Nov. 1-2	American Ballet	Detroit	Masonic Temple
Nov. 2	Ted Shawn & Group	New York	Wash. Irving H. S.
Nov. 3	Esther Junger	New York	Guild
Nov. 4	Marina Yurlova	New York	Town Hall
Nov. 4	American Ballet	Lansing, Mich.	Gladmer
Nov. 5	Argentina	Cleveland	
Nov. 5	American Ballet	Fort Wayne, Ind.	Mizpah Aud.
Nov. 7	Argentina	Toronto	
Nov. 8-10	American Ballet	Chicago	Civic Aud.
Nov. 10	Martha Graham	New York	Guild
Nov. 9	Lester Horton	Los Angeles	
Nov. 11	Argentina	Troy, N. Y.	
Nov. 12	Argentina	Williamstown, Mass.	
Nov. 12-13	American Ballet	St. Louis	Municipal Aud.
Nov. 12-14-15-16	Monte Carlo Ballet	Philadelphia	
Nov. 13	Argentina	Brooklyn, N. Y.	Academy of Music
Nov. 13	Miriam Marmein	Worcester, Mass.	
Nov. 14	American Ballet	St. Joseph, Mo.	Crystal
Nov. 15	American Ballet	Lincoln, Neb.	Liberty
Nov. 15	Coppelia	St. Petersburg, Fla.	Casino
Nov. 16	Argentina	New York	
Nov. 16	American Ballet	Omaha, Neb.	Technical H. S.
Nov. 17	Martha Graham	New York	Guild
Nov. 18	Argentina	Detroit	
Nov. 18	American Ballet	Tulsa, Okla.	Convention Hall
Nov. 19	Miriam Marmein	Caldwell, N. J.	
Nov. 19	Lester Horton	Los Angeles	Figueroa
Nov. 19	American Ballet	Dallas	St. Mathews Women's Aud.
Nov. 21	American Ballet	Waco, Tex.	Auditorium
Nov. 21	Miriam Marmein	Scranton, Pa.	
Nov. 21	Argentina	Winnipeg	
Nov. 22	American Ballet	Austin, Tex.	Hogg Memorial Aud.
Nov. 23	American Ballet	San Antonio	
Nov. 23	Argentina	Chicago	
Nov. 24	New Dance League	New York	
Nov. 24	Miriam Winslow & Co.	Chicago	Studebaker
Nov. 24	Berte Ochsner	New York	Guild
Nov. 24-Dec. 1	Monte Carlo Ballet	Chicago	Auditorium
Nov. 25	American Ballet	El Paso, Tex.	Liberty Hall
Nov. 25	Argentina	Jackson, Miss	
Nov. 26	Argentina	Montgomery, Ala.	
Nov. 26	American Ballet	Phoenix, Ariz.	
Nov. 29	Argentina	Macon, Ga.	
Nov. 29-Dec. 5	American Ballet	Los Angeles	Philharmonic Aud.
Dec. 1	Yvonne Georgi	New York	Guild
Dec. 3	Argentina	Atlanta, Ga.	
Dec. 4	Argentina	Savannah, Ga.	
Dec. 6	Argentina	Washington, D. C.	
Dec. 6	American Ballet	Pasadena, Cal.	
Dec. 7	Miriam Winslow & Group	New York	Wash. Irving H. S.
Dec. 7	Argentina	Richmond	
Dec. 7	American Ballet	Santa Barbara	
Dec. 8	Yvonne Georgi	New York	Guild
Dec. 9	Argentina	Andover, Mass.	
Dec. 9-11	American Ballet	San Francisco	War Memorial
Dec. 10	Argentina	Boston	
Dec. 11	Martha Graham	Brooklyn	Academy of Music
Dec. 12	Argentina	Philadelphia	
Dec. 13	Argentina	Montclair, N. J.	
Dec. 13-14	American Ballet	Portland, Ore.	Civic Aud.
Dec. 13-14-15	Monte Carlo Ballet	Cleveland	Public Music Hall
Dec. 15	Argentina	New York	Town Hall
Dec. 16	Argentina	Montreal	
Dec. 16-17	American Ballet	Seattle, Wash.	Moore
Dec. 17	Argentina	Quebec	
Dec. 18	Romola Nijinsky (Lecture)	Brooklyn	Academy of Music
Dec. 18	American Ballet	Vancouver, B. C.	
Dec. 19	Ballets Castle	Tampa, Fla.	Auditorium
Dec. 20	American Ballet	Spokane, Wash.	
Dec. 22	New Dance League	New York	

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1927			
Russian Dance	Character	Guillermo del Oro	Aug.
Collegiate Fox Trot	Ballroom	Frederic Christensen	Sept.
Aggravating Waltz	Ballroom	Fanny May Bell	Dec.
1928			
The Gigolo	Tango	Ernest Belcher	Jan.
Varsity Drag	Ballroom	Albert H. Ludwig	June
Doing a Cartwheel	Acrobatic	Frank Tupper and Earle Wallace	July
Las Marianas	Spanish	Guillermo del Oro	Aug.
Cortez Waltz	Ballroom	Fanny May Bell	Sept.
The Ya Ya	Exhibition Fox Trot	Cortez and Peggy	Oct.
The Tango Waltz	Exhibition	Monica Dunn and Jack Marchon	Nov.
The Toreador	Spanish	Eduardo Cansino	Dec.
1929			
The Montreal	Ballroom	Ben and Sally	Jan.
L'Amour de L'Apache	Adagio	Earle Wallace	Feb.
Ecstasy Glide	Fox Trot	Thomas M. Sheehy	May
Passing Clouds	Recital Suggestion	Raoul D'Aumont	June
Steppin' Thru	Fox Trot	Rose Moore	July
Chinese Dance	Character	Dorothy S. Lyndall	July
Dipsy Doo	Ballroom	Albert H. Ludwig	Sept.
Tap Breakaway	Tap	Ben and Sally	Sept.
Flower Garden Revue	Recital Suggestion	Raoul D'Aumont	Oct.
The Prep Step	Ballroom		Nov.
1930			
A Lesson in Tap Dancing (First)		Arthur Prince	Mar.
Fancy Costume	Toe	Edna Breyman	Mar.
Hoosier Hop	from *Its a Great Life*		Apr.
Lesson in Tap Dancing (Second)		Arthur Prince	Apr.
Body Exercises for Tap Dancers		Arthur Prince	June
Honeymoon Rhythm	Tap	George Mitzi	July
Paramount Stamp	Novelty, Part 1	Arthur Prince	July
Paramount Stamp	Novelty, Part 2	Arthur Prince	Aug.
In the Wind	Plasto-rhythmic	Miriam Marmein	Dec.
1931			
Skaters' Waltz	Children	Dorothy S. Lyndall	Jan.
Blue Birds	Toe Pantomime	Miriam Marmein	Feb.
Midway Rhythm	Ballroom	Victor Sylvester	Mar.
Dance of the Jungle	Rhythm	Merle Prince	Mar.
Advanced Toe Number		Lenoir Richards Martin	Apr.
Study in Slow Motion	Group	Miriam Marmein	Apr.
Dancing Marionette	Novelty	Edna Lucile Baum	May
Rope Riddles	Novelty Tap	Lucille Stoddart	June
Madame Roulette	Novelty	Miriam Marmein	June
Toe Strut		Lenoir Richards Martin	July
Prince Rhythm Buck		Arthur Prince	Sept.
The Pirate	For Boys	Miriam Marmein	Oct.
Tzigane Carnival	Group	R. Martin	Nov.
1932			
Tango Variation	Exhibition	Harry Binick and Mimi Cutler	Jan.
Eastern Fantasia	Plastic	Miriam Marmein	Mar.
An Irish Jig		George Mitzi	Mar.
Mickey Mouse Revue	Group	Mrs. Herbert Lee	Apr.
Dutch Clog		Lenoir Richards Martin	May
Hari Sami	Japanese	Gladys Hight	May
The Olympiad	Soft Shoe	George Mitzi	June
Polly's Pilfered Puff	Child Solo	Norma Allewelt	July
Autumnal Song	Plastic	Miriam Marmein	July
Jester's Frolic	Pageant	Harriet F. Harris	Aug.
English Hunting Dance	Character	Dorothy S. Lyndall	Sept.
The Siboney	Ballroom	A. J. Weber	Sept.
School Days	Children	Norma Allewelt	Oct.
Hollywood Tango	Ballroom	Elisa Ryan	Oct.
Plasto-Rhythmic Design for Seven Dancers		Miriam Marmein	Nov.
1933			
Cubanette	Ballroom	Maurine and Norva	Jan.
Sally Jim	Tango Waltz	Oscar Duryea	Feb.
The Dallas	Slow Fox Trot	Sam Bernard	Mar.
Tap Novelty		Lenoir Richards Martin	Mar.
Roosevelt Swing	Slow Fox Trot	Joseph Paul Neville	Apr.
Jazz Rhythm	Tap	Ray Leslie	Apr.
Off-Beat Rhythm	Tap	Jack Manning	May
Woodland Ballet	Outdoor		June
When I Am Glad	Children	Dorothy Alexander	July
Hollywood Fox Trot	Ballroom	Bessie Clark	Aug.
El Garrotin	Spanish	Guillermo del Oro	Aug.
Nira	Ballroom	D. M. of A.	Sept.
3-Point-2 Hop	Ballroom	The Keenans	Sept.
Cuban Rhythm	Ballroom	Dorothy Cropper	Sept.
Tension and Release	Corrective	Portia Mansfield	Sept.
Devil Dance	Acrobatic	Alys Leffler	Oct.
Variation	Ballet	Lasar Galpern	Nov.
Blue Eagle Waltz	Ballroom	Helen M. Whitten	Nov.
Continental Tango	Ballroom	A. J. Weber	Nov.
Roosevelt Hop	Ballroom	Forrest Thornburg	Nov.
Beginners' Rhythm	Tap	George Mitzi	Dec.
1934			
Chelsea Reach	Folk	Cecil Sharpe	Jan.
Blues Waltz	Ballroom	Alec Mackenzie	Jan.
Carioca	from *Flying Down to Rio*		Feb.
Lesginka	Tartar	Aron Tomaroff	Feb.
New Ballroom Combinations		Ed. P. Jameson	Mar.
Sleeping Beauty	Recital	Lucile Marsh	Mar.
Zuyder Zee	Children	Sonia Serova	Apr.
Fast Fox Trot Variations		Lucile Marsh	Apr.
Folly	Toe Solo	L. R. Martin	May
The Whistler and His Dog	Boy and Girl	Dorothy Alexander	June
Rendezvous	Com. Pantomime	Miriam Marmein	July
Mexican Ballroom Steps		Lucile Marsh	Aug.
New Waltz Combinations		Ed. P. Jameson	Sept.
Youngster's Acrobatic Routine		P. H. Paulinetti	Sept.
Exhibition Tango		Orlando	Oct.
The Continental	from *The Gay Divorcee*		Nov.
Little Clown	Children	Mme. Tomaroff	Nov.
Plasto-Rhythmic Etude	Group	Miriam Marmein	Dec.
National Competition Routine		Agnes Boone	Dec.
1935			
The Story of Peter Rabbit	Children	Ruth Wilson	Jan.
The Mericano	Ballroom	Oscar Duryea	Jan.
The Longshore	Ballroom	Rust & Deunigan	Feb.
The Hoop of Happiness	Group	Lucile Marsh	Feb.
Triflin'	Interm. Tap	Jack Dayton	March
Robin Hood	Solo	Carmen Kleinman	Apr.
The Hollywood	Interm. Tap	Frank Hall	Apr.
The Wesleyana	Ballroom	W. C. Freeman	May
Inspiration Waltz	Ballroom	Louis Stockman	May
The Martinique	Ballroom	Oscar Duryea	May
Dance of the Gypsy	Character	Dorothy S. Lyndall	May
Rondine	Group	Dorothy S. Lyndall	June
Rainy Day	Solo	Norma Allewelt	June
Invitation to the Dance	Pantomime	Dorothy S. Lyndall	Aug.
The Villain Pursues Her	Novelty	Harry Berlow	Aug.
Flying Hands	Novelty	Dorothie Smith	Sept.
Buck Dance for Two		George Mitzi	Oct.
Study in Gradation and Contrast		Dorothy S. Lyndall	Oct.

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